

F I F T I E T H   Y E A R

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WHOLE NO. 2574



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"The eminent interpreter was vociferously applauded and well merited his success. His interpretations, at times delicate, at times forceful, reached the soul of the various composers. Encored, ovationed, Maazel received the expressions of enthusiasm of a public that was moved in an unforgettable manner."

—*Semaine a Bruxelles.*

### ANTWERP

"The young virtuoso, Maazel, born to the piano, attracted an audience that practically filled the hall. His dazzling technic, penetrating interpretations and color contrasts, confirmed his decided success. This was indeed a brilliant debut!"

—*Le Matin.*

In the United States  
October 25, 1929  
to  
March 1, 1930

## AUSTRIA

### VIENNA

"Again, on his last concert evening, in the large Musikvereinshall, M. Maazel was the great and captivating virtuoso. A musical nature, such as this young artist possesses, searches for the highest grade of accomplishment, and it is astonishing how thorough and differentiated his command of technic is."

—*Wiener Gesellschaftsblatt.*

### VIENNA

"The evergrowing success of the Russian pianist, Maazel, has given us strong and beautiful impressions of his musical accomplishments. An inner musical feeling drives Maazel with mighty force to ever higher goals and successes. Dazzling as a comet, we see the marvelous technic of this brilliant virtuoso in the interpretation of Liszt. He is also an impassioned Brahms player."

—*Wiener Handelsblatt.*

### VIENNA

"Chopin, played as only a cultured artist can express him, is what one heard from M. Maazel. He is an intellectual master of touch for whom precision means as much as a well conceived melodious line. He is not an artist who impresses one only superficially."

—*Signale.*

### VIENNA

"This time I heard him play short compositions of Rachmaninoff, MacDowell, Moszkowsky and Rubinstein, which he interpreted exquisitely and with rarely attained mastery."

—*Signale.*

### VIENNA

"Maazel merits the highest praise. This early matured genius brought the large musical public under his ban and conquered Vienna with a stormlike rapidity. Enthusiasm mounted from concert to concert. One can rightly name him 'The Lion of the Season.' His accomplishment can be spoken of as a great cultural work. Maazel has the never failing strength and freshness of a fiery artistic nature, which one is aware of in the power of his style as well as in his clearly defined pianissimo playing. In every interpretation Maazel shows his deep love for music and his strong personality. Through brilliant technic and perfect mastery of interpretation, this artist conquers on all sides."

—*Theatre and Art.*

### VIENNA

"If one first came to know the young Russian, Maazel, in two closely succeeding concerts, as a player with a wonderful style, even so his third concert in the large Konzerthaus Hall (soloist with orchestra, Prof. Nilius, Conductor), revealed him as a master of the piano."

—*Wiener Gesellschaftsblatt.*

### VIENNA

"The young Russian, Maazel, performed the notable feat of appearing before the critical Viennese audience four times in one season, with evergrowing success. The exceptionally large audience was especially captivated by Maazel's Chopin playing and accorded him an ovation. He proved that he is one of the best Chopin exponents on the concert stage today. The young artist can be proud of winning the affection and interest of the Viennese public—something that seldom falls to the lot of a visiting artist."

—*Der Salon.*



## CZECHOSLOVAKIA

### PRAGUE

"Maazel, a young Russian pianist, made a successful debut with the Tschaiowsky concerto at the last evening of the Philharmonic. The young artist has exceptional muscular strength, enabling him easily to cope with the full orchestra. His brilliant technic, especially noticeable in smooth passage work, is far above the average. . . . The audience was quick to notice his exceptional qualities and gave the newcomer liberal applause."

—*Prager Tagblatt.*

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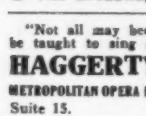
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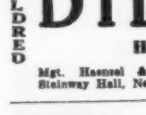
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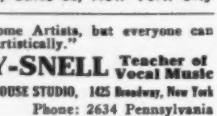
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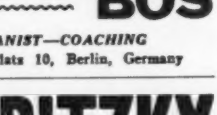
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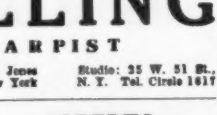
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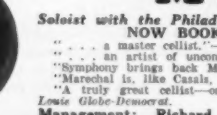
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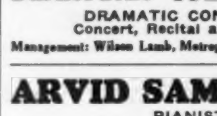
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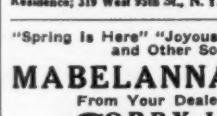
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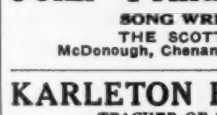
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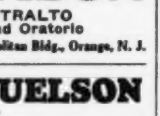
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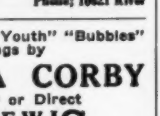
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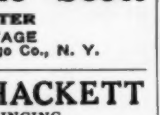
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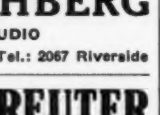
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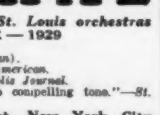
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**KATHLEEN STEWART,**  
(right) concert pianist of the National Broadcasting Studios who recently returned from abroad, where she played with much favor in London and Paris.



**MISCHA MISCHAKOFF AND MEREDITH WILLSON**  
in Seattle, Wash., viewing the billboard that announced their appearance. This was prior to Mr. Mischakoff's going to Chautauqua, N. Y., where he is now busy with teaching in addition to recitals by the Mischakoff String Quartet and solo work. He recently played twice with the symphony orchestra under Mr. Stoessel, once for the opening of the new Memorial Hall at Chautauqua. On August 3 the violinist gave a delightful recital there.



**CHARLES HACKETT**  
(left), with Mrs. Hackett and Maestro Roberto Moranzoni in Vienna outside the former Emperor's palace. They recently enjoyed a motor trip through Germany in Mr. Hackett's car.



**ROSA LOW,**  
after a four hour climb of 8000 feet at Madonna di Campiglio, Italy. Miss Low recently had a wonderful motor trip through the Dolomites and before sailing for New York on June 3 on the S. S. George Washington went to Bucharest, Vienna and Paris.



**TWO STARS.**  
Rosa Raisa (left), star of opera, and Norma Shearer, photographed when the former visited one of the Hollywood studios.



**MARY FRANCES WOOD,**  
charming and gifted young pianist, who scored a brilliant success at a concert given in Darien, Conn., a few weeks ago. The young artist also appeared at one of the summer musicales at the La Forge-Berumen Studios, playing numbers by Turina, De Falla, Dohnanyi, La Forge and Liszt, displaying deep musicianship and phenomenal technique. Miss Wood in private life is Mrs. Ernesto Berumen. (Photo by Townsend).



**TAMAKI MIURA,**  
popular Japanese soprano, who is touring in concert this summer. Here she is pictured (upper left): at Mt. Vernon, where Mr. and Mrs. Tod entertained her; (lower right) with her Geisha Girls, and (upper right) by her Packard in which she is traveling.



**ARTHUR WARWICK**  
off for a jaunt up among the beautiful country of Maine. The pianist is adding a little work to his play by preparing a new program which he intends to present to the public next season.



A group from the Summer Master Class of Marguerite Melville-Lisniewska in Portland, Ore. The snap was taken after one of the sessions held at the studio of Ruth Bradley on King's Heights and Madame Lisniewska is seen seated at the right.



**RACHEL MORTON,**  
who sailed recently on the S. S. George Washington to sing in London with Sir Henry Wood and the Queens Hall Orchestra. The soprano will be away three months. (Photo by Cosmo News Photo Co.)



## Brilliant Paris Season Closes With Premiere of New Opera

Eidé Norena Wins Ovation as Marguerite—Renewed Activity in Paris  
Concert Life—Famous Artists at American Women's Club—  
Young Americans Make Successful Debuts

PARIS.—This year's Paris season, which was as brilliant as the last, came to an end with the premiere of a new work at the Opera. It was Aeschylus' lyric tragedy, Salamine, in Theodore Reinach's arrangement, with music by Maurice Emmanuel. It must be admitted that the work, although magnificently staged, was very poor. Aeschylus' grandiose story, which treats of the fall of Darius, is reduced to a meagre tale of a defeated hero, and the chorus, upon which the entire tragedy is built, is unimpressive, owing to the commonplace score, which contains no suggestion of ancient Greek music but is the usual, rather monotonous affair which so often tries to substitute for real inspiration.

### EIDÉ NORENA'S TRIUMPH

The debut here of Eidé Norena as Marguerite in Faust was the occasion of a genuine ovation for this great artist. In her impersonation Marguerite became a real personality, and she sang the Jewel song as one rarely hears it. In the last act she was superb both as singer and actress and the crowded house was unstinted in its applause. When an artist has so great a triumph, M. Rouché, the director of the Opera, often repeats the performance soon after, and this was done for Mme. Norena, who sang the part again a few days later, scoring even a greater triumph. The Faust was ably sung by René Maison, and the Mephistopheles of André Pernet was striking to the eye.

A charming dance evening was recently given by Olga Spessitzzeva, the exquisite ballerina of the Opera, and Vincenzo Celli, primo ballerino of the Scala of Milan. Their program included such familiar numbers as Rimsky-Korsakoff's Hymn to the Sun, Debussy's Le Faune and the Rodinesque of Scriabine. Both dancers possess marvelous technique and are lovely to look at; but the classical ballet no longer holds people's attention as it did ten years ago, before Serge Diaghileff got off the beaten path.

### AMERICAN DANCER TO RETURN

Another dancer who gave a most attractive program was Nadja, a Paris favorite who hides a well-known New York name under this exotic pseudonym. She has been working hard and with excellent results, for her dances show a finish and a vitality that are most refreshing and interesting. Sol Hurok, who has been booking artists in Paris and in Berlin, has engaged Nadja for a New York appearance and a tour of the United States next winter.

### CONCERT SEASON LINGERS LATE

A wet and chilly June and early July retarded the concert season this year. The seasons usually end with the closing days of June. But this year the musical season, which seemed at first much quieter than the preceding season, made up for lost time by crowding the last two weeks full of many excellent concerts. Cold winds from Iceland played a depressing part in the European concerts. Frenchmen read about the heat waves in New York and then shivered in the icy draughts which actually blighted many roses during the first week of July.

### EMMA CALVÉ SINGS TO AMERICANS

The concerts at the American Women's Club are of much importance to the large American colony in Paris. They are directed by Mme. Tamara Lubimova, herself a concert pianist, an artist with the Troup Esterval in Paris, and a lecturer on child psychology at Fontainebleau. Under her direction many young and numerous renowned artists have appeared at these Sunday afternoon concerts in the spacious concert hall of the club. The names of Emma Calvé, Lea Luboshutz, Poldowsky, Reynaldo Hahn, Gretchaninoff, Tcherepnine, Louis Bretnier, Ralph Lawton, Barbara Lull, Beveridge Webster, are among the many who have made these entertainments enjoyable and profitable to Americans and their French friends in Paris. The season's concerts ended with a program of vocal and violin music interpreted by the violinist, Constance Lucas, of Paris, and the baritone, William Otis, from New England. The concerts will be resumed in November.

Two young American artists, Grotilde Vail, vocalist, and Gertrude Bonime, pianist,

gave a very interesting, if serious, recital in the new Salle d'Iena, which calls for more than a word of praise, for the ladies showed a real understanding for the depth and subtleties of the Bach and Brahms music of which the entire program consisted. Evidently the young artists had been well trained.

### NINA PRETTYMAN HOWELL'S RECITAL

Nina Prettyman Howell, a Philadelphia violinist with plenty of technic and temperament, gave a delightful recital in the Thurber Memorial Hall on the Quai d'Orsay. Lalo's Symphonie Espagnole was the most important number on the program. Other numbers, Italian, French, and modern Spanish, gave the violinist an opportunity to show her fine tone and artistic expression. There was much enthusiasm, and several extra numbers had to be added. Rimsky-Korsakoff's imitation of a bumble-bee was very realistic and raised many a smile.

Germaine le Senne, a soprano singer from the Opera, sang a number of fine songs by Saint-Saëns, Schubert, and Rachmaninoff at a concert varied with pantomimic dancing by Olga Spessitzzeva and Vincenzo Celli, in the spacious studio of John Heath. In

spite of the very high price of admission, a large audience greeted the artists, and the enthusiasm helped the singer and the dancers to interpret their numbers with great spirit. Seldom does the hearer get so intimately in touch with the artists in the larger spaces of the concert hall. This was how music was heard in the golden age now called classic.

### CORTOT AND THIBAUD COURSES CLOSE

An exceptionally large attendance at the special piano courses directed by Alfred Cortot, and the violin courses of Jacques Thibaud, brought the work of the Ecole Normale de Musique to a successful close this year. At the end Marc Pincherle gave three lectures on the music of the harpsichord and the piano, illustrated by copious musical examples. The first lecture was more interesting only because the examples were old and strange enough to sound like novelties. Marguerite Delcourt played harpsichord music by Byrd, Frescobaldi, Pasquini, Scarlatti, Froberger, Pachelbel, C. P. E. Bach, Chambonnieres, and Couperin. Alfred Cortot played Kuhnau's David and Saul on the piano.

The second lecture was illustrated by piano music from Mozart to Liszt, played by Mme. Chailley-Richez, and the last lecture was on piano technic in music from Brahms to Stravinsky. The artists were Yvonne Lefebvre and Alfred Cortot. The lecturer said that the violin was at first despised by serious musicians, being considered only a dance instrument. But as it slowly won its way into favor, sonatas were composed for it. In the course of time sonatas were written for the violin and the harpsichord together. Finally sonatas were composed for the early pianos, in addition to the pieces

which gradually disappeared with the advance of the piano sonata. The beautiful hall of the Ecole Normale was filled to overflowing and enthusiasm ran high.

A musical entertainment in the splendid drawing rooms of Montmorency College in the west end of Paris was provided by several advanced pupils and young artists from the classes of Claude Warford, who is spending his summer as usual in Paris with a colony of his pupils. Needless to say, there was nothing of the amateur and pupil about this recital. The performers were artists, some of whom having already made names before the public. The program was not printed and consequently cannot be reproduced, but several compositions by Claude Warford were in interesting contrast to compositions by Meyerbeer, Massenet, Debussy and Gounod. A very large audience completely filled the available space. C. L.

## American Opera Preparing for Third Annual Season

Magnolia, Mass., is the summer stage for the American Opera Company. Here rehearsals and plans are progressing for the third annual appearance throughout the nation and the second Canadian tour. Plans call for a tour of about twenty weeks, opening in Milwaukee on September 30. A New York season of two weeks, one of three weeks in Chicago, and the regular extensive seasons in Washington, Boston and other cities will be given, and permanent annual engagements have been arranged for Atlanta, Richmond, Memphis, Chattanooga, Toronto, Montreal, Baltimore, Rochester, Buffalo, and several other cities in which the company has not heretofore appeared.

Vladimir Rosing, artistic director of the company, declares that the results of last year show that the general public of the United States is more ready to accept a new form of music-drama in opera, and that the American Opera Company is now beyond the mere experimental stage, but, rather, is an established national institution. The artists, though young, are not beginners, but have been drawn from other companies, from the concert, radio and other musical fields.

The tour of the company next season is to be made under Concert Management Arthur Judson, and in speaking of the managerial phase Mr. Judson declared that the response that his booking representatives have found, by cities so eager to see and hear these young Americans in the new form of music-drama and opera, indicates that this institution should soon be on the most sound business basis ever attained by an operatic organization in this country. "Nationwide interest such as has been displayed can only result in success," said Mr. Judson.

## New Hampshire Clubs Raise \$3,500 at Benefit for MacDowell Colony

Prominent Artists, Authors and Others Coöperate in Making the Affair  
a Success—Mrs. MacDowell Secures \$10,000 in Pledges  
Toward the Fund

There is a mortgage of \$35,000 on the MacDowell Colony, Peterboro, N. H., and when the Federation of Women's Clubs of New Hampshire were told of it they declared they would pay it off. Mrs. MacDowell, ever intrepid in spirit, immediately gave her promise to help, and has already secured over \$10,000 in pledges. Furthering this object, the New Hampshire Women's Clubs arranged a concert on July 29 in the Colonial Theater, Keene, N. H., twenty miles from Peterboro, which brought in some \$3,500. Peterboro, and the state, may well cooperate in this matter, for the MacDowell Colony brings in thousands of dollars annually; local storekeepers, hotels, farmers and others all benefit by this annual influx of more or less musical personages, writers and artists.

Stars of the concert included nationally known personages, such as Mrs. MacDowell herself; Lambert Murphy, tenor; William Gustafson, Metropolitan Opera bass; Thornton Wilder, author of The Bridge of San Luis Rey; Homer Saint-Gaudens, author, etc. Some fifty selected mixed voices from the Keene Chorus Club opened the program with melodious choruses by Mabel W. Daniels, Conductor Arthur T. Coogan getting excellent effects from the well-balanced group of singers, who gave forth surprising tonal volume. The accompanists were Edda Beal and C. F. Morse. Rebecca Hooper Eastman told A Story of a Story pleasantly, and Florence Breen danced gracefully with Mary Frances Hoffman playing effectively at the piano. Homer Saint-Gaudens, son of the famous sculptor, read a paper, The Need for Imaginative Recreation, which was truly literary, poetically interesting, suggestive. Lambert Murphy sang MacDowell's To a Wild Rose, Rachmaninoff's In the Silence, and Fourdrain's Cossack in his well known style, which includes beautiful, clear tenor tones, of utmost refinement and delicacy, coupled with poise; warm applause brought an encore, Roses of Picardy, this war-time romance being welcomed with great appreciation. Mrs. MacDowell's advent to the stage was greeted with an affectionate outburst of applause, for this little woman has the Nation's heart, and everyone rose to do her honor. She briefly said a few words appropriate to the occasion, and also commented on the three MacDowell pieces she played, which included Salamanders, From a German Forest and Br'er Rabbit, all from

Fireside Tales. These numbers were played with spontaneity and expressive touch, combined with refreshing naturalness, a characteristic which pervades all she does. Retiring to an outburst of applause, Governor Tobey came to the platform with a large bouquet, presenting it with well chosen words of appreciation of Mrs. MacDowell and of her husband, "The Leading American Composer." During the intermission which followed Joseph Lindon Smith acted as auctioneer, selling the original MacDowell manuscript of Fireside Tales (it brought \$250), a drawing by Barry Faulkner (\$50), a pastel crayon by Philip Hale, Boston critic (\$45), and a parchment, autographed by American artists, including Mrs. Beach, the two Homers and Deems Taylor (\$40). Of all the Smiths known to the present writer, Joseph Lindon is quite the most witty; he kept the audience in constant mirth. Following the intermission the performance of Robinson's Crabbed Youth and Age by the Manhattan Theatre Camp was interesting, seven young actors collaborating. Frederick Kingsbury and Edward Morgan, amateur pianists, also singer and dancer, scored with their two-piano playing (popular song hits) and Thornton Wilder, author, gave a selection from his forthcoming Woman of Argos, followed by A Parable. His is a unique personality; he interested his hearers. William Gustafson, tall, well-groomed, perfectly the actor-singer, with Mary Capewell Gustafson (his wife) as accompanist, closed the program, and reached artistic heights in Son Piu (Mozart), Bois Epais (Lully), and Pilgrim's Song (Tchaikowsky). His singing was received with spontaneous applause, which he graciously shared with his wife, who fully deserved it. His encore was the descriptive Cargoes.

The entire affair was well planned and carried out, moving briskly, and redounded credit on all concerned. Not so soon will those present forget plain-spoken, smiling Mrs. MacDowell; Tenor Murphy of the silver voice; handsome Gustafson, Wilder and Saint-Gaudens, to say nothing of the fun-loving Smith! The immense audience filled every seat, and the net result exceeded hopes. It was well worth the trip across Maine, to Boston, and the hurrying to Peterboro by the writer, who, finally landing in Keene, heard a concert of high artistic merit. Bravo, Women of New Hampshire!

F. W. R.



ARNOLD VOLPE.

On another page of this issue will be found two reviews of new compositions by Arnold Volpe, well known violinist, conductor and composer, who is at present affiliated with the Conservatory of Music of the University of Miami as head of the violin department and conductor of the University orchestra, as well as being director of the Greater Miami Symphony orchestra. The publication of a new string quartet by a man of Volpe's eminence is a news item of decided interest.

## CHARLES L. WAGNER

Introduces

## "MADAME COLORATURA"

Impresario Returns With Contract of New Soprano Who Will Visit "the Entire United States and Some Towns in Wisconsin" During the Season of 1930

"No, I am not going to tell you her name," was the positive reply that Charles L. Wagner gave this reporter, when we very gaily walked into his office and quite confidently asked to be informed as to who is the famous coloratura he is bringing to America next year.

We were crestfallen! Ours had been such a positive assurance of success, built upon what seemed a perfectly good logical reason. Mr. Wagner had just returned from a "flying" trip to Europe where he had gone to hear his "famous" soprano. This flying trip was made by water, and had taken exactly seventeen days to accomplish, including the traveling and stop-offs.

It seemed only natural to us that inasmuch as Mr. Wagner had heard her and seen her and finally signed her up for ten years, that he should be only too anxious to divulge the mysterious stranger's name.

"I shall tell you all about my 'Madame Coloratura'—the name by which I shall call

hands, and I immediately came to the conclusion that this was an American student in Europe. I looked the young lady over and decided that she was very attractive. I tried to discover her name by gazing at her baggage, but my sight was not good enough to decipher at that distance. My hope was waning.

"Finally she opened the MUSICAL COURIER, which was an issue of several weeks ago, and I noticed that she had opened it at the very page wherein my previous interview was printed. There also was my picture. She looked at me and very obviously was trying to show me my own picture. 'Now,' I thought, 'I suppose I will have to hear her sing!'

"It was evident that she recognized who I was, so I finally said, 'I'm it,' and nodded at the picture.

"Gregory Taylor, manager of the Buckingham Hotel, was sitting beside me in the Pullman, and I turned to him with the la-

—that Fate should have had us meet so unexpectedly and so pleasantly; and it was pleasant for there was eliminated all the strain which might be found in a purely business meeting.

"I heard Madame Coloratura sing privately on Monday, July 15, and then and there we O.K.'d the contract which had previously been signed in New York last April. On

hearing Kathryn Meisle for the first time, and declared hers to be one of the loveliest voices he had ever heard.

"Speaking of artists and managers reminds me that while I was abroad I was told that Fitzhugh Haensel has found a new tenor."

We assured Mr. Wagner we could not help him out this time.



MADAME COLORATURA  
in the Pearl Fishers



MADAME COLORATURA  
in Lucia

her until I tell you her real name—show you her photos, give you any information I think wise, but not her name," the manager tantalizingly continued. "And, what is more, I am going to tell you how I met her.

"The MUSICAL COURIER played a very important part in this meeting, I can assure you. I was going to Aix-Les-Bains from Paris; the day was all set for my departure when something turned up and I had to postpone the trip one day, from Saturday to Sunday. I was going to Aix-Les-Bains for the direct purpose of meeting my Madame Coloratura, this meeting having been arranged through an agent there.

"I finally reached my Pullman at Paris (which, by the way, was the only decent railroad coach I struck in Europe) and comfortably seated myself in my seat.

"I had not been there very long when two persons, a lady and a gentleman, came and seated themselves exactly opposite me. The lady had the MUSICAL COURIER in her

conic remark, 'I guess I'm in for something now.'

"The gentleman beside the lady was looking at me with a benign smile, so I asked him if he was going to Aix-Les-Bains. He said he was, and I afterwards learned that he was the lady's husband. Naturally, at that time, I did not think about that because I am never prepared for gentleman-husbands! He kindly informed me that he was coming from Brussels, where the day previously he had heard a wonderful operatic performance. My suspicions were aroused and I thought he might be the lady's manager and I made bold to ask him if he were connected with opera.

"He said 'No!'

"However, I asked him if he happened to know if Madame Coloratura could be found at Aix-Les-Bains. He simply graciously turned to the lady and said, 'This is Madame Coloratura!'

"I felt that this was indeed a good omen

Tuesday I heard her performance of Traviata at the Theatre du Cercle, at Aix-Les-Bains, under the direction of Gabriel Trouset, who very kindly put up the American flag in my honor that night. Her performance of Violetta is the most aristocratic performance I have seen since the Sembrich days."

Mr. Wagner's enthusiasm for his prize bubbles over, he expressed the feeling that it was the best voice he had ever discovered, a sort of combination of Melba and Sembrich.

To tantalize us a little more he told us he had brought home some of her records, but having been so flatly turned down before, we dared not ask to hear them.

"She sings like a canary," the impresario continued,—"no effort or facial contortions; she has all the vocal agility of Melba and the remarkable artistry of Sembrich . . . and she has never heard of 'Lucky Strikes.'"

"What's more, she is twenty-eight years old and was born in February—good luck you know, especially so for anyone with dramatic talent. Yes, indeed, and she's an all-round musician, plays both piano and harp most beautifully, speaks English fluently, is a natural blonde, is very easy to look at and resembles Ina Claire. In short terms, I would say that she can be labeled 'a lady who sings.'"

There was not much left for us to ask about this wonder woman, but we suddenly remembered her nationality: "Where does she come from?" Mr. Wagner anticipated us: "From Belgium. Madame Coloratura was born in Brussels and it seems to me that this being a Hoover administration a Belgian-French singer should be most welcome."

"You forgot to tell us where she has sung," we dared the secretive manager.

"She has been leading soprano for five years of Le Monnies, the theatre of wonderful memories, where Melba, Nordica, Eames and Calve all began their careers; and she has sung with John Charles Thomas, too, who is today the idol of Belgium and most popular in Germany. He tells me he is certainly looking forward to singing with her, and she is happy to hear of his successes here—but don't worry, Mr. Thomas is keeping my secret."

Again we were foiled.

"By the way, speaking of Thomas," continued Mr. Wagner, "I have heard a good deal of comment since I am back about John Charles Thomas in vaudeville. Unquestionably, the greatest success a legitimate singer has ever made with a popular audience, and it is sure to increase his vogue everywhere. I heard him at the Palace in New York, and at the Orpheum in San Francisco—both times he 'stopped the show.' He gave a distinct recital program—never lowered his standard, and the audience went wild. I think it has increased his popularity at least fifty per cent."

The European trip still intrigued us, so we reverted to it with the obvious question: "It is very evident that you had a wonderful seventeen days abroad, Mr. Wagner!"

"Truly wonderful. I began having a good time by writing my autobiography in long hand while on ship-board. It has turned out to be 60,000 words long. Great Scott, now I have to revise it and polish it up, and decide what 'not' to print."

He smiled and went on to tell us that on this voyage he also had the pleasure of

"Well, I hope it's true," he continued good naturedly, "and I hope that he is a big one; we need a few more artists. And, by the way, I must tell you," quickly the impresario looked at us with a twinkle in his eye, "about my meeting with Madame Debussy. It was just after she had heard Gieseking play and she was quite moved by the experience. She told me: 'Since Claude died, Gieseking is the only one who plays his works with the real understanding,' and there were tears in her eyes."

"When I asked her about Mary Garden and Melisande she simply said: 'Ah, she is Melisande.' What greater tribute could be paid to these two artists?"

"Then I had a joy awaiting me when I returned to New York, for on landing I found a telegram from Raymond Brite of Los Angeles saying that San-Malo's performance of the Symphonie Espagnole at



MADAME COLORATURA  
signing a ten year contract with Charles L. Wagner "for the entire United States and some towns in Wisconsin." The photo was taken by Gregory Taylor at the Hotel Splendide at Aix-Les-Bains.

Hollywood Bowl, under the direction of Molinari, was an unqualified success. All these things make me very happy." We were just about to leave Mr. Wagner when a telegram arrived. Tearing it open, he smiled and handed it to us; it read: "Congratulations! You certainly have found a real coloratura. Best wishes for you both. Regards"—(signed) John Charles Thomas.

We were convinced of Mr. Wagner's statements of satisfaction. M. T.

## Rita Benneche at Karlsbad

Rita Benneche, who is spending the summer abroad, has sent a card from Karlsbad where she has been taking the cure.



## MUSIC AND ROMANCE AT FONTAINEBLEAU

By Clarence Lucas

Three hundred American students give the Château and Park at Fontainebleau a touch of modernity which would strangely disconcert the royal rulers and their train of aristocrats who formerly frequented Fontainebleau. Little did they think in their days of splendor that the place of the chosen few was fated to become a school for foreign and republican students of music and art. If they returned during the American invasion in the months of July, August, and September, the present staff of directors and teachers would be at their wits' end to accommodate the contingent of antiques from the nether world; for everybody in Fontainebleau is busy, from Charles Widor, the celebrated organist and composer, who is president of the school, to Marie Neubeiser, American pianist, who arranges the lesson hours of singers, harpists, organists, pianists, violinists, and of anybody who has hours to be assigned.

No doubt Gerald Reynolds would accept King François I as a baritone in his choir. He might even give the royal vocalist a small part as soloist out of consideration for the great part he played in founding the Château some four centuries ago. King Henri II might be glad to study the violin under Hewitt, and, naturally, Diane of Poitiers would willingly learn the harp in order than her harmonious relations with the king might be resumed in duet performances.

Henri IV was a sovereign with a dominating personality, a great ruler with breadth of mind and vision. He would find the royal slide trombone an instrument of power and very apt for proclamations. The appropriate instrument for the magnificent patron of music and generous friend of Lully, the great king of pomp and ceremony, Louis XIV, would be the cathedral organ. Could Marcel Dupré make room for him on the organ bench at Fontainebleau?

Madame de Maintenon, who eventually supplanted the lady friends of the vigorous Louis XIV and became his companion in old age, turning his thoughts to piety and the church, could pick up some useful information about the rules of harmony and hymn writing from Nadia Boulanger if she returned to Fontainebleau from the land of the unseen.

And if the lovely Marie Antoinette could come again in all her youthful beauty, and, forgetting the terrors of the Revolution and the horrors of imprisonment, fill her blue eyes once more with sunlit pictures of Fontainebleau, how joyfully would she turn to music. The gentlemanly Isidor Philipp would prove as excellent a teacher of the piano to his royal pupil as Christopher von Gluck was to the little princess Marie Antoinette in Vienna long ago.

What else could Napoleon do but blow the trumpet? He was an expert at the art during the whole of his short life. The sentence of divorce, which he sought and obtained for political reasons, was proclaimed in Fontainebleau against Josephine in 1809. What else was to be expected of that year? For in 1809 Mendelssohn was born, and of course his Wedding March was not yet written! How can any marriage be successful without Mendelssohn's Wedding March?

Louis Philippe spent a great part of his reign in collecting money to restore the Château of Fontainebleau. Give him a drum; it calls attention. And if Napoleon III had left politics alone and devoted himself ex-

clusively to the buildings and extensions and restorations he caused to be made at the Louvre in Paris and the Château in Fontainebleau, he might never have been called Napoleon the Small by Victor Hugo. But as matters now stand there is no instrument more suitable for him than the mouth organ.

It is highly improbable, however, that any of these royal personages and aristocrats

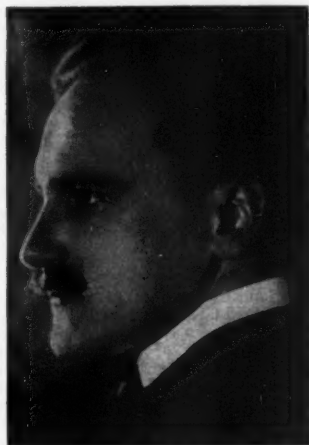
will return to Fontainebleau. The atmosphere of a republic is not congenial to them. And, moreover, the government of the French Republic has decreed that a portion of the Château is to be turned into a Conservatory of Music for American students during the summer months. What has Director Camille Decreus to say about it?

Meanwhile the passing of the seasons leaves the stains of rain and frost and summer heat on the walls of the venerable palace. The royal splendor of its former tenants has departed, but the hour has not yet struck for the sound of music in its stately corridors to cease. Will the end be silence and desolation in the long, long years to come?

## Edwin Hughes Editions Issued by Schirmer

### A Magnificent Contribution to Piano Literature

The two Clementi sonatas for two pianos, four hands, edited by Edwin Hughes and which Mr. and Mrs. Hughes have used at many of their joint appearances, are now issued in the Schirmer Library for the first time in America. The first of these sonatas is in three movements—allegro assai (B flat major), larghetto espressivo (E flat major), and presto (B flat major). The second sonata is in two movements, opening with an allegro di molto in the same key



EDWIN HUGHES

(B flat major), and its finale is an allegretto—tempo di minuetto, also in B flat major.

The music, of course, is in the formal style in vogue in Clementi's day. The piano arrangement is not, properly speaking, contrapuntal except in rare moments, but the two pianos alternate in the exposition of the melodies and their scintillating and attractive development. There is much effective finger work in these sonatas, and many passages which demand a lightness and clarity of touch that probably only experts like Mr. and Mrs. Hughes will attain. The music is attractive for concert purposes, yet its educational value cannot be overstated.

A first American edition has also been made of six sonatas for violin and piano by J. S. Bach and published by Schirmer. The editing in this case was done for the violin part by Hugo Kortschak and for the piano part by Edwin Hughes. In a preface the editors state that they have used the Bach-Gesellschaft edition as a basis, giving assurance of a pure text. Bach's works no-

toriously lack tempo and dynamic marks, and outside of an occasional forte and dolce there were no such indications in the six sonatas. There were a few staccato dots here and there, and the phrasing partially indicated for the violin part. This original phrasing has been adhered to in most instances and has been largely supplemented, and all other essential markings, fingerings, etc., added. The editors call attention to the fact that these editorial additions are to be regarded merely as suggestions for the player who is not yet experienced enough in the performance of Bach to come to ripe artistic judgment in such matters.

These six sonatas constitute six thick separate books, and are an honor not only to the publishers but to the editors as well. The work is beautifully done, everything is indicated and nothing whatever left to chance. The first of the six sonatas was issued in 1926 and the last has just appeared.

As to the musical content, it is a commonplace to say that it is amazing. Bach's extraordinary contrapuntal skill is nowhere better shown, and his great genius for musical creation seems to be in these sonatas everywhere at its height. The works thus edited will prove not only a boon for teacher and student, but also a highly acceptable addition to the virtuoso's library. It may be added that even the virtuoso will be grateful to Mr. Kortschak for having so carefully worked out at least one eminently acceptable manner of interpreting the works, and to Mr. Hughes for his suggestions to the pianist.

Another remarkable publication is that of J. S. Bach's Concerto in D minor, edited by Edwin Hughes. This is the best known and most frequently performed of any of Bach's compositions in this style, as Mr. Hughes points out in his prefatory note. This note itself is far too long for quotation, but is full of interesting matter which the student should not fail to read. The publication is for two pianos, the second piano carrying an arrangement of the string orchestra part. In the editing Mr. Hughes has indicated everything that student or concert player could possibly need, and his work is done in such a masterly and well informed manner that it must be accepted as authoritative.

In all of this work Mr. Hughes proves himself to be an editor of exceeding skill and of meticulous care, lending the keenest attention to every detail of the work. These are not by any means the first of the Hughes editions, for in past years in the Schirmer Library other works of the Hughes editing have appeared: Mendelssohn's Variations Sérieuses; Brahms' Concerto in D minor; Cesar Franck's Variations Symphoniques;

Saint-Saëns' Second Concerto in G minor and Fourth Concerto in C minor; Brahms' Waltzes; Saint-Saëns' Variations on a Theme by Beethoven; MacDowell's Second Concerto in D minor; Brahms' Variations on a Theme by Haydn; Rondo for Two Pianos by Chopin; Mozart's Sonata in D and Fugue; Schumann's Andante and Variations, and a number of others.

### Main Line School Ends Season

The Main Line School of Music, in Ardmore, Pa., of which Florence Leonard is managing director, closed its fifth and most successful season with a series of musicales. The String Ensemble of the Bryn Mawr Music Study Club gave an evening musicale, assisted by Josephine Gemberling, of the Main Line faculty, who contributed commendable violin solos. The whole performance was notable for tone, rhythm and style. The Ensemble is trained by Adolph Vogel, one of the directors of the school.

The spring concert for advanced pupils was given on May 23 at the Woman's Club Building in Ardmore. Besides the skillful rendering of piano and violin solos, there were excellent two-piano numbers, and groups of songs composed by pupils of Louisa Hopkins, from eight to fifteen years of age.

Two junior musicales took place at the school on the afternoon of June 6, in which thirty-three took part. Both concerts were marked by splendid playing on the part of all the students which gave evidence of the fine training they had received.

The following week the Delaware County branch gave its junior musicale, in which thirty-seven students reflected credit on Rosalie Murray, director.

The contests for repertory at the Main Line School were held during June, and were won by Grace Lindeberg, advanced; Elizabeth Goldsmith, intermediate, and Amabel Beaumont, elementary. Scholarships were awarded Grace Lindeberg, Mary B. Mickle, Phyllis Coggin, Agnes Hegener, Mary Mickle, Dwight Mackell and Albert Egolf.

### Ina Goodwin Pupils Give Program

At Birchard Hall, a splendid array of piano talent was recently presented before an enthusiastic audience. All were pupils of Ina Goodwin, the following participating: Greta Johnson, Elaine Melchior, Charlotte Wunderlich and Louise Armstrong. All played with style and intelligence, showing that they had received excellent guidance. Vera Nette, soprano, added to the successful evening by singing My Lovely Lady, A Pastoral (old English), and Parla (Arditi). Miss Goodwin accompanied Miss Nette.



DUSOLINA GIANNINI  
on Mt. Eden, at Auckland, N. Z.



DUSOLINA GIANNINI  
On the steps of the Capitol at Honolulu.

### Giannini Enroute to Australia

Dusolina Giannini and her party, having arrived in Sydney, Australia, opened the Australasian tour in Sydney Town Hall on June 29. While details of the tour have not yet been received, it is expected that the tour will last about three or four months and will embrace the principal cities of Australia and New Zealand. The party had a pleasant trip across the continent and on the Aorangi, with eventful stops in Honolulu, Suva and Auckland. Miss Giannini is accompanied on her tour by her mother, Molly Bernstein, accompanist and assisting pianist; Sol Deutsch, assisting violinist, and Marks Levine of the Daniel Mayer office.



ACROSS THE CONTINENT.  
Mother Giannini, Marks Levine, Dusolina Giannini and Molly Bernstein.



IN HONOLULU.  
Mother Giannini, Sol Deutsch, Dusolina Giannini, Marks Levine and Molly Bernstein.

### Hanna Butler's Pupils Heard

Before leaving for Europe, Hanna Butler, distinguished Chicago voice instructor, asked one of the representatives of this paper to come and hear Marjorie Westcott, a ten-year old child, as through her she had proven that a young child could be taught to phrase and breathe correctly. "Marjorie, who is, by the way, my niece, started to take lessons from me at five years of age, and has been under my care ever since." It was the first time in our long experience that we had heard, outside of vaudeville, a child of ten sing, and as we made our way to the Butler studio we said to ourselves, "another child prodigy, I do not believe in it." However,



MARJORIE WESTCOTT,  
ten year old niece and pupil of Hannah  
Butler. The child is a coloratura prod-  
igy.

after hearing the little girl sing the Scott Lullaby, we were not surprised that her speaking voice and diction have attracted the attention of movie producers. This little girl does not sing by ear, but with her mind, as she is exceptionally intelligent. We were absolutely stunned as she sang the Waltz Song from Romeo and Juliet and the Bell Song from Lakme, as well as the Hymn to the Sun from the Coq d'Or. Little Miss Westcott speaks French and German as well as English.

As we were about to leave the Butler studio, several pupils of the popular instructor made their way in and we asked Mrs. Butler if we might hear some of her older students. "Surely, come right back and sit down. Here is Mrs. Richard Davis, contralto, who will be willing to sing a song or two for you." The lady did it in such a fashion as to reflect credit not only on herself, but on her teacher as well. Then we heard Bernice Drangeler, a dramatic soprano, who won second place in the N.F.M.C. Biennial Contest, and after hearing her we must congratulate the winner of the contest as we have seldom heard a better voice in a studio than this young lady's, for whom we here predict a bright future.

Another very talented pupil of Hanna Butler is Mildred Boberg, coloratura soprano, who went to Europe with her teacher this summer. Miss Boberg has often been heard in Chicago. Marjorie Livingston of Detroit also went to Europe with Mrs. Butler. The three ladies sailed on the *Coronia* on July 19 and will not return to Chicago until the end of September.

### Norden Summering in Maine

Mr. and Mrs. N. Lindsay Norden, of Germantown, Pa., and their daughter, Elise, have left for North Brooklyn, Me., where they will spend the remainder of the summer. Mr. Norden is preparing a number of

important choral works for performance next season with his various organizations, and also is arranging some orchestrations for the coming year.

### The Lawrence Harp Quintette Arrives

The train that brought the Lawrence Harp Quintette from Chicago to Denver was twenty-five minutes late, thus leaving them but five minutes to change trains, recheck their harps and transfer their baggage from the Chicago to the Boulder (Col.) train. Yet they managed. Thurema Sokol, with the aid of the baggage master, prevailed upon the conductor to hold the Boulder train ten minutes; Lucile Lawrence and Marietta Bitter rechecked the harps, while Grace Weymer and Eleanor Shaffner attended to the rest of the baggage. Needless to say, the efficient quintette, with their harps, arrived

in Boulder in time to fulfill their appearances of July 25 and 28.

They also will include in their tour the states of Oklahoma, Nebraska and Iowa.

### Opportunity to Make New York Debut

William Taylor, in association with the Pan-Hellenic Club of New York, is offering to artists who can qualify as eligible, an opportunity to make a New York debut at the Pan-Hellenic Club during the coming season. Mr. Taylor, who is well known in music circles, will arrange an audition for artists who will write to him in care of the club in New York.

### Claus Holding Class in Los Angeles

John W. Claus, pianist and pedagogue of Pittsburgh, Pa., began his summer class in

## DOWN WITH CONDUCTORS?

By Romualdo Sapio

Once in a while something queer bubbles up to break the monotony of endless, tiresome discussions about trite and commonplace musical questions. The conductorless orchestra is the latest amenity offered to the musical community, and if it is kept in active service long enough, it will, no doubt, furnish rich material for lively and humorous discussion.

The idea of a group of players dispensing with the guidance of a conductor is not new. Its possibility is demonstrated all the time in chamber music. A small group of artists, as in a trio, a quintet or even in an octet, needs no conductor. The intimate character of the music and the constant playing together develop a unity and understanding that has a charm all its own. It is not infrequent, also, to see the conductor of a large orchestra stopping beating time on certain passages, letting the players go alone for a while, to the great astonishment of part of audience who think it is wonderful. There are others, however, in the same audience who are less astonished and inclined to draw from that exhibition of virtuosity extreme and drastic conclusions. They begin to look upon the conductor as a not so very necessary person. They wonder why so much importance is given to this individual when the players can do just as well without him.

The recent experiment of a symphony orchestra giving an entire program, including Beethoven's fifth, with sufficient unity and no conductor is taken by the uninitiated as an example that justifies their extreme conclusions. Of course these people cannot see the fallacy. They do not know that in order to obtain something like unity, sixteen long rehearsals of that program were necessary. They do not know, and this is the most curious point, that although there was no apparent conductor at the performance, yet all the players had to look to the concertmaster's bow from start to finish. In other words, they do not realize—how can they?—that the role of the conductor had passed automatically to the first violin, so that there was a sort of conductor, after all, to guide them.

The whole thing is so groundless from every point of view that it would be hardly worth while discussing were it not for the fact that the idea is gaining more adepts than it appears on the surface while fermenting lower down. There are really serious people who innocently believe that the importance of symphony orchestra conductors is very much exaggerated nowadays; that their remuneration and certain prima-donna methods have reached a stage where a radical reaction is needed to do away with this sort of hero worship. Nothing short of a soviet regime to crush the autocracy of the kings of the baton!

It is mainly to these well meaning, but misguided, people that these remarks are ad-

ressed. They will enlighten them a little and possibly modify their revolutionary attitude. They should know that the role of a conductor is not simply to beat time and drill his men, and that these duties, although necessary, are not in reality the most important in his calling. His higher functions consist in interpreting the works of the masters and in giving life to the performance, by infusing into it the spirit of his fine temperament and personality, if he has any. The more he possesses of these qualities, the more valuable his services are.

It is apparent, therefore, that the orchestra, so to speak, represents the beautiful instrument upon which he plays and through which he directly conveys to the audience the meaning of the work in hand. An orchestra composed of the finest musicians can, under certain conditions, attain a commendable degree of precision, without a conductor. But . . . what price glory!—if any glory in that.

An exhausting amount of rehearsing is necessary to establish and maintain an understanding between each player and a thorough understanding of the composition by each member. There must be no absences or substitutions at any time. No changes in the personnel, either during the period of preparation or at the performance. And then?—At its best the performance will sound mechanically correct, but there will not be any trace of personality, no elasticity and spontaneity of dynamics and moods, no distinction in the interpretation of the music.

Turning to the practical side of the question, it is easy to see that there are no material advantages in the plan. The elimination of the conductor does not even represent an economy. On the contrary, it makes the business of giving orchestral concerts more expensive than it is already, and the results more uncertain, having to depend on an unlimited number of costly rehearsals. It is cheaper to engage a conductor, even at a high salary.

As for keeping the personnel of a large orchestra intact for a long period, it is almost an impossibility. Barring all other causes, illness alone is enough to necessitate occasional changes in the rank and file, and the single change of a principal player can very easily disturb that unity so laboriously obtained in each group. The whole matter of the conductorless orchestra can be summed up in a word: a bubble. Something to attract attention in these days of ultra-blasé public. Something to possibly create a temporary sensation.

The kings of the baton who wield now the sceptre and with that magic wand draw the adoring multitudes to the various shrines, can serenely enjoy their night slumbers and dream of increasing riches and glory. Their reign is safe. The death knell of the tyrants (?) has not sounded yet.

Los Angeles with a capacity enrollment. The third summer membership embraces students from seven states, with California leading. Mr. Claus will return to Pittsburgh in September.

### Mme. Francillo-Kauffmann Interviewed

In her charming apartment in the west of Berlin, Madame Hedwig Francillo-Kauffmann received the representative of the MUSICAL COURIER. The walls of her home are covered with photographs reminiscent of the days when she was a star of the Berlin Royal Opera House, and one of them is reproduced on this page. The singer, who has an engagingly frank and gay personal-



MME. FRANCILLO-KAUFFMANN  
with Caruso, in the heyday of her career  
before the war.

ity, laughed over the hat, which, at the time the picture was taken, was the latest style.

During the war Madame Francillo-Kauffmann, at the height of her career, retired from the stage. She told the writer many amusing experiences of the days when she was the favorite of the emperor and was commanded to sing at all the festivals and gala occasions. Ineradicable from her memory are the numerous occasions when she sang with Caruso in Berlin, Vienna, Hamburg and London. Among the operas in which they made joint appearances were *Traviata*, *Rigoletto*, *Bohème* and *Pagliacci*. The unforgotten and unforgettable tenor was particularly interested in Madame Francillo-Kauffmann's vocal exercises and often helped her and worked with her. She also had the inestimable privilege of often being present at his practice hours.

Other famous singers with whom she made joint appearances were Battistini, D'Andrade and the lately deceased Lilli Lehmann. She has always been interested in the pedagogical side of singing, and was the unofficial teacher of Joseph Schwartz, Lotte Lehmann and many others.

Two years ago she returned to public life as a concert singer and had a sensational success throughout Germany. At first, almost against her wishes, she was overrun with pupils and has now a very large class in which are several coloraturas. Her method, as her own singing and that of her pupils proves, frees the voice completely.

As she was illustrating a very complicated passage, an extraordinary echo came from the next room. The singer laughed, whistled, and a parrot stalked in, executing the most elaborate coloratura. "My favorite pupil," said the singer jokingly, and the bird trilled with extraordinary precision. "Usually it is the coloratura soprano that imitates the bird, but for once the procedure has been reversed," and she closed the interview with one of her infectious laughs.

# JACQUES JOLAS

# REINALD WERRENATH

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

# MAAZEL

Management: Haensel & Jones  
113 W. 57th St., New York  
BALDWIN PIANO

BARITONE

"There can be no doubt that Maazel is a great artist."—*Sheffield Telegraph*  
"Conquered by his great skill and detailed perfection."—*Semaine a Paris*  
"Maazel's tremendous accomplishments were astonishing."  
—*Berliner Tageblatt*

Concert Management Vera Bull Hull, Steinway Building, New York  
For Europe: George Albert Bachaus, Berlin



# HOPE HAMPTON CONTINUES TO ATTRACT THE PRAISE OF PARIS

The recent debut of Hope Hampton at the Opera Comique, in the exquisite Massenet work, *Manon*, aroused critical Paris to eulogistic expressions of her art.

Miss Hampton was commented upon by every critic, and the consensus of opinion was that she was among the most delightful *Manons* that have ever graced that stage. Her beauty, her youth, her charm, her histrionic ability and vocal powers, were all subjects of detailed scrutiny, and the artist triumphed in all.

The first criticisms of her appearance appeared in a previous issue of the *MUSICAL COURIER*. Following are others to add to the already favorable impression which Miss Hampton has universally created:

Robert Dezarnaux in *La Liberté* said: "Hope Hampton is extremely lovely. She has golden hair, delicate features and a fine silhouette. . . . As an actress she has some incontestable qualities. Her gestures are vivacious and expressive. She moves with great ease on the stage. Her work alternates between unexpected audacity and tender hesitations which are indeed full of charm. Her voice is fresh . . . and the timbre is very young."

L'Intransigeant thought that "Miss Hampton is aided in her interpretation of *Manon* by an attractive physique, a native elegance, a vivacity which lends itself to all the expressive nuances which are part of the heroine of l'Abbe Prevost: coquette, loving, cruel, but still more touching."

The Paris edition of the *Chicago Tribune* claimed its own with the following: "Miss Hampton knew how to gain the heart of her audience by lending to the heroine the accompanying charm of her personality and her voice. She was tendered a success without reservations. . . . The voice of Miss Hampton is a soprano one as clear as it is flexible. She makes use of it with a distinction and perfect taste. She sang her role with a great deal of ease and assurance. *Manon*, as personified by Miss Hampton, was a charming and fresh apparition. She played her role with a surprising naturalness, without any subterfuges. Instead of making of *Manon* an irresponsible heroine, Miss Hampton made her an exquisite ingenue."

And *La Rampe* also acclaimed the artist with this eulogy: "We may say it at once, Miss Hampton surmounted all the difficulties and obtained one of the rare successes of Paris. Do not deceive yourself. Twelve curtain calls at the finale and a multitude of flowers, these are things which one does not see every day in Paris. It would be difficult to present a more gracious, lovely, charming *Manon*, or a person who could recall that epoch more vividly. Blessed with a limpid and crystal voice with a high register and admirable nuances, Miss Hampton created an excellent lyric *Manon*. The histrionic ability of the young artist complements her musical talent, and the ensemble constitutes one of the loveliest musical pages in the history of Paris."

## AS MIMI IN LA BOHEME

A few days following the success of *Manon*, Miss Hampton made her second appearance at the Opera Comique in the totally different role of the wistful Mimi, in *La Boheme*.

The noticeable quality of Miss Hampton's art is its versatility and this was definitely commented upon by those who attended this performance. The ease with which she expresses this versatility is the manifestation that Miss Hampton's art is a genuine thing, and that she has learned to use her ability to the best advantage is credit to her intelligence.

This is what the critic of *Le Figaro* wrote about the singer: "Her success in *La Boheme* was nonetheless than in her interpretation of the celebrated work of Massenet. Miss Hampton possesses one of the first qualities which have obtained her recognition: she is ravishingly lovely and she is truly the age of the persons whom she interprets. This is indeed rare for us to witness. The voice is one of lovely quality, sustained by a perfect articulation, and she attains with facility the high notes, which have at the same time fullness as well as charm. The aria in the first act, her farewell in the third, brought her the best of success, but above all she played with intensity of pathos the death scene in which she was truly admirable."

*La Volonte* expressed its enthusiasm in these terms: "After having been a delicious *Manon* with a ravishing and exquisite youthfulness in which her voice was like the sunshine of spring, Miss Hampton presented us with the most touching Mimi which one could imagine. From the ingenue coquetry of *Manon* she passed without effort to the dreamy tenderness of Mimi. The suppleness and sureness of the talent of Miss Hampton is altogether remarkable. The public did not deny her its ovations at the end of each act,

In Both *Manon* and *Boheme* Her Singing, Acting and Appearance Typify the Real Character She Portrays. Critics Unanimous in Acclaim.

and after the third act the acclamations rang with an emotion, the quality of which must be precious remembrance to the young and charming singer."

And the Paris editions of the American papers, *Daily Mail* and *New York Herald*, praised the artist. The former claimed: "The role of *La Boheme* admirably fits Miss Hampton. She is truly the ideal *Manon*, that Mimi who, as you know, is an adorable creature, as fresh as a flower of the field; and she has a voice as clear as the tones of a bell. . . ." And the *Herald* added its share: "Miss Hampton, who obtained a

## Dai Buell One of the "People You Ought to Know"

The Boston Herald publishes a department known as *People You Ought to Know*, and on July 23 Dai Buell was the interesting personage under consideration by the interviewer, Lois Wait. Miss Buell recently returned from a five months' concert tour of five countries, and, according to Miss Wait,



DAI BUELL

Boston again possesses one of the most brilliant young woman pianists of our time. "She has just completed her fourth and largest international tour," writes Miss Wait, "and has returned home for a summer of rest and quiet study. Since 1923 Miss Buell has spent much of her time abroad, and has done considerable musical research study in Munich, Weisbaden and Leipzig. She has also studied modern French compositions with many of the moderns. Miss Buell's first programs around Boston featured many novelties and innovations. She played much that was unknown musically and by composers not well known to local music lovers. Her programs now clearly show her love of the music classics, with Bach and Mozart as her favorites. She is still a staunch exponent of all that is newest and, to her way of thinking, best in the modern music."

Miss Wait also tells her readers that at Miss Buell's last concert in London this spring in June she introduced two manuscripts by an English woman composer, Ellen Colemann, for whom the pianist has the highest admiration. The fact also is noted that Miss Buell is a friend of de Torme, the only pupil of Sibelius, who is now living in Paris, and that she plans to present some of his work here next winter.

Another point of interest which this interview in the *Boston Herald* brings out is that Miss Buell has a small class of advanced pupils which she declares is doing some fine work on a very intensive scale. Miss Buell finds teaching very clarifying, for in order to project a thought she feels that one must have the idea clearly in one's own mind. That Miss Buell herself has her ideas clearly in mind is evident from the splendid press reports which she received on her recent European tour. The following excerpt written by Hugo Rasch in the *Allgemeine Musikzeitung* is representative of those she received everywhere she appeared: "Dai Buell, a pianist held in high esteem in

legitimate success in *Manon*, had a still greater one in *La Boheme*. Not that the role of Mimi is easier than that of *Manon*. The explanation is that Miss Hampton was more at her ease, more at home than in her first presentation. The splendid reception which she was then given, gave her more confidence for her second representation, and it is thus that Mimi triumphed even more than *Manon*. By the side of her singing, the art of Miss Hampton is charming, as one might expect from someone who has gained celebrity on the screen. In the third act in her duet with Rodolpho and in the quartet which follows, she reached her highest notes with remarkable ease."

After these successes it is only natural that the charming Miss Hampton received flattering offers; but she is now placed in the position that she does not know which one of all these offers that she will accept. It is said that every country in Europe is vying for her favor, and that the Opera Comique offered her a permanent place on its artistic roster. T. M.

the Western hemisphere, found her way to Germany and introduced herself to the Berlin public in a program that offered opportunity for a display of her versatility and high artistic ideals. The magnificent Bach Partita was the pianist's most powerful and convincing effort. In this composition she displayed a richness in tone coloring, an evenness of execution, a pulsating rhythm and a deep insight into the music that entirely subjugated the audience to her art."

## Reengagements for Hart House String Quartet

The Hart House String Quartet, one of the oldest and most active string-quartets on

the North American Continent, is now under the exclusive direction of the Arthur Judson Recital Management. Among its re-engagements for next season will be appearances at Hunter College (two concerts), Brooklyn Institute, Scranton, Pa., and Seattle, Wash. The last named will take place in March, when the Quartet visits the Pacific Coast. Owing to extensive bookings in Canada, the Quartet will be available in the United States for only six weeks, from November 25 to December 7, and from February 3 to 28.

## Marie DeKyzer Closes Successful Season

Marie DeKyzer recently closed her season of teaching by giving a recital and reception at her New York studio in Carnegie Hall. Eleven of her pupils appeared on the program, including two from her Western class, Una Clark and Doris Ormberg, sopranos, who came to New York especially for the recital.

Following a two weeks' concert engagement in North Carolina, Mme. DeKyzer will spend the remainder of the summer at her cottage at Shelter Harbor, Westerly, R. I. Several of her artist-pupils are being kept busy through the summer. Clegge Monroe, baritone, won a scholarship and is at the American School of Music at Fontainebleau. Mabel Celeste, coloratura, is singing at Kassel, Germany. Albert Barber, tenor, is a member of the Majestic Radio quartette, Leon Fauley, tenor, is singing and teaching in Wichita, Kan. Winifred Pletts, coloratura, is appearing in Erie, Pa., and Ogarita Rugg, dramatic soprano, is singing at Rockland, Me. Antoinette Hall Whytock, contralto, is directing the choir of St. Ann's Church at Sayville, L. I., where she is also teaching voice, and Lucile Milard, soprano, is singing and teaching in Dundee, N. Y.

Mme. DeKyzer will teach and enroll new pupils in New York each Monday during September, and on October 1 will resume her regular work.

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**The Woodland Theatre and Leonora Armsby**

Once more the Philharmonic Society of San Mateo County is presenting its Sunday afternoon Symphony Concerts in the Woodland Theatre. This series, now in its fourth consecutive season, attracts music lovers from both San Francisco and the entire peninsula district. Sunday after Sunday people on foot and in motor cars may be seen making their way along the roads and highways that lead up to the natural amphi-

she gives them the type of programs she knows it will enjoy. It cannot be said, however, that Mrs. Armsby is a "musical snob" and that she caters only to the musically educated. On the contrary, she plans her programs with loving care and consideration both for the amateur in the audience and the skilled musician.

Within four years, Hillsborough, hitherto recognized as a city of beautiful homes, has



LEONORA WOOD ARMSBY,

managing director and chairman of the music committee of the Philharmonic Society of San Mateo County, which sponsors the open-air summer symphony concerts in the Woodland Theatre, Hillsborough. Mrs. Armsby is one of California's leading patrons of music.

theatre in the heart of the Hillsborough hills.

A more picturesque setting cannot be imagined than that of the Woodland Theatre amid groves of tall, graceful trees. And there, blending in perfect harmony with Beethoven or Brahms, one hears a symphony of nature—the rustling of the trees and the song of a bird which in their sweetness and simplicity are lovelier than the most exquisite melody penned by man. The serenity of Woodland's atmosphere arouses in one a feeling of exaltation, a sense of nearness to the Creator whose handiwork is manifest on all sides.

Three distinguished conductors—Bernardino Molinari, Alfred Hertz and Eugene Goossens—have directed the San Francisco Symphony Orchestra and delighted the patrons of Woodland. Ernest Bloch and Bruno Walter will also be heard there before the series of concerts ends. The programs up-to-date have been intensely interesting and illuminative, their interpretations of the very highest calibre. However, with all due respect to these noted musicians and the excellent orchestra at their command, the success of the Philharmonic concerts cannot be attributed entirely to their artistic achievements. Indeed, no small share of credit belongs to Leonora Wood Armsby, the managing director and chairman of the music committee of the Philharmonic Society.

Unquestionably, Mrs. Armsby has proven the right woman in the right place, one possessing all the qualities of a brilliant leader. More than merely a charming person, full of enthusiasm, energy and sincerity, Mrs. Armsby is a thorough musician and an exceedingly clever executive.

In her ability, The Philharmonic Society of San Mateo County and the Summer Symphony Association of San Francisco (whose series is similar to the Philharmonic's) repose full confidence. It is Mrs. Armsby who is authorized, when in New York during the winter season, to confer with the managers and engage the various guest conductors. Then, too, in the arranging of programs, her fine discretion and sound musical background stand her in good stead. She has studied the taste of her public and

become one of the most attractive music and art centers of Northern California. This has been accomplished only through the fine work of The Philharmonic Society of San Mateo County.

C. H. A.

**Activities of Cesare Sturani's Artist Pupils**

Among those who have been vocally trained by, or, who have been coaching with Cesare Sturani during the past year are the following:

Cyrena Van Gordon, mezzo-contralto, who is billed to sing Amneris in Aida at the new Chicago Civic Opera House; Faina Petrova, who has been engaged for leading roles with the Philadelphia Grand Opera Company the coming season; Edward Albano, baritone, who has been scoring unusual triumphs in Central America in performances of Aida, Pagliacci and Il Trovatore, and is also engaged with the Philadelphia Opera Company for next season; Hallie Stiles, American soprano, who has been enjoying great success with the Opera Comique in Paris, singing the leading roles in Boheme, Louise, Manon, Pelleas and Melisande, and has recently signed a two-year contract with the Paramount Movietone, which is bringing her to the States in the near future; Edward Ransome, who has been engaged as leading tenor with the Metropolitan Opera Company, with which he will make his debut in the late fall; Anna Turkell, who, during the past season scored with the San Carlo Opera Company, singing Santuzza in Cavalleria Rusticana, and is now in Italy, where she has been heard with success by important theatrical impresarios, several of whom are arranging for her European debut in the fall.

Still others include: Edith Stata, who pleased greatly when she appeared in the Barber of Seville with the Puccini Opera Company, and who will be heard in concert on August 10 at Ocean Grove; Fanny Davidson, who had a notable success in The Chocolate Soldier with the Little Theater Opera Company, and who has been re-engaged for the coming season with the same organization; Helen Ford, well known light opera star, who recently scored when she ap-

**Maestro ARTURO****VITA**

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peared in the London production of Patsy; Vivian Hart, dainty and charming light opera star, who is well remembered for her recent performances in Good Boy, and who is now preparing for her fall activities; Lucy Levin, who has been engaged to co-star with Molly Picon at the Second Avenue Theater, and last but by no means least, Lisa Spunt, who greatly pleased in her appearances in Werther and Trovatore in several opera houses in France, and is now engaged to sing the leading roles for the Algiers Grand Opera season in the fall.

**Fifth Summer Recital at Edwin Hughes Studio**

The fifth recital of the summer series at the Edwin Hughes Studios was given on July 31 by Alton Jones, who played a program of varied color beginning with music by Handel and closing with a group of compositions by Debussy. The Handel pieces were Allegro, G major; Larghetto, G minor, and Gigue, G minor, and all of them were entirely unfamiliar and proved to be works of interest which should be in the Handel list frequently played. This group was followed by a sonata in B flat major by Haydn. In this classic music Mr. Jones showed himself to be well aware of the traditions of the day and able to give interpretations of a brilliant and colorful character without sacrificing the 18th Century mode.

A contrast was furnished by the composition which followed, being Schumann's Fantasie, Op. 17, to the three movements of which, according to a note on the program, Schumann gave the titles Ruins, Arch of Triumph and Starry Heavens. It was played in that manner of fancy and imagination that is essential to the Schumann muse, and delighted the large audience which was present to enjoy Mr. Jones' recital. After this came a group of Chopin, a nocturne, prelude and ballade, in which Mr. Jones displayed his power of dynamic variety, warmth of tone, romantic interpretation, and the beautiful legato of which he is so eminently capable. The same is to be said of the Debussy group, which included La Sérénade Interrompue, La Cathédrale Engloutie and l'Isle Joyeuse, which brought to a conclusion a program of unusual interest and beauty. Mr. Jones proved himself to be a player of power and imagination, with the technical equipment to give utterance to his every thought and faithfully to carry out the intentions of the composers whose works were heard.

**Sharlow Wins Favor with Cincinnati Audiences**

Myrna Sharlow is winning laurels as one of the principal sopranos at the Cincinnati Zoo Opera performances. This is Miss Sharlow's first visit to Cincinnati, and she has become quite a favorite in society and many parties have been arranged in her honor. After finishing the Cincinnati season she will go with the Company to Asheville, N. C., for one week, followed by a short vacation, and will start her season of concerts and opera early in October.

**Jose Echaniz Sails for Foreign Tours**

Jose Echaniz, pianist, will sail on August 14, on the S. S. Orita, for Spain, where he is booked for a concert tour as well as for a tour in France. So far, twelve Spanish cities are scheduled on this tour, including Madrid, and Paris is also on the list. Mr. Echaniz will leave Europe by the middle of November for the States, to begin his American season at St. Paul, Minn., on November 28, as soloist with the Minneapolis Symphony Orchestra.

**Henri Deering on Coast**

Henri Deering has been fulfilling some important engagements on the Coast, including two appearances with the San Francisco Symphony, under Molinari, as well as some fine chamber music appearances with the new Stradivarius Quartet.

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### More Success for Myrna Sharlow

All the Cincinnati music critics joined in enthusiastically acclaiming Myrna Sharlow's beautiful Desdemona in Othello when she sang it with the Zoo Company on August 4. And Cincinnati is not always so united in its musical opinion.

William Smith Goldenburg in the Enquirer gave her lengthy praise, saying she "stands out as a superb interpreter, one whose knowledge of acting equals her superior equipment as a vocalist." He said further: "Myrna Sharlow's artistry last evening shone resplendent, her dramatic portrayal matching its effectiveness with the opulence of her singing."

"For Myrna Sharlow the gentle Desdemona's music might have been composed," said Nina Pugh Smith in the Times-Star. "It is so well suited to the loveliness of Miss Sharlow's voice, and to her personality. Its soaring notes elicit those exquisite upper registers which Miss Sharlow possesses and still enable her within her part to develop the richness of her lower registers."

Lillian Tyler Plogstedt, in the Post, wrote: "No finer singing was heard here during the season than that done by Myrna Sharlow, who, as Desdemona, was admirably cast. The two lovely melodies in the last act, the exquisite Willow Song and the Ave Maria, were examples of all that is best in singing."

Robert Aura Smith spoke of the Othello as "one of the soundest performances offered by the Zoo this season and praised Miss Sharlow thus: "Myrna Sharlow's Desdemona is also an outstanding piece of work. She acts it forcefully and sings in excellent voice, with gratifying accuracy and sweep. And, what is more, she costumed the role in perfect taste and made the heroine no less gratifying to the eye than to the ear."

From Cincinnati Miss Sharlow goes to Asheville for the music festival the last week in August, opening that season as Elizabeth in Tannhauser and closing it with Aida.

### Canadian Pacific to Present Concert Series

During next season the Canadian Pacific Railway is to sponsor a series of concerts of British and Canadian music to be given over the chain of Canadian Pacific hotels, including the Royal York, in Toronto; Royal Alexandra, Winnipeg; Saskatchewan, Regina; Palliser, Calgary; Vancouver at Vancouver, and Empress at Victoria. These concerts will be under the patronage of the Governor-General of Canada, Viscount Willingdon.

The series will be opened by Marjory and Margaret Kennedy-Fraser, in songs of the Hebrides, following the close of the Scottish Music Festival to be held at Banff August 30 to September 2. The second group of artists will consist of Stanley Maxted, tenor, and Mary Frances James, soprano, who will start early in November at Toronto. Florence Hood, violinist; Jean Rowe, soprano, and Winifred MacMillan, pianist, also will start at Toronto, the end of November. Following the Sea Music Festival at Victoria in January, John Goss, English baritone, will begin his tour, and in March the Hart House Quartet will start from Toronto. The sixth group in the series will be Rodolphe Plamondon, French-Canadian tenor, with Lucien Plamondon, cellist, who will open their concerts in April at Toronto.

### Baer in Season's Second Judas Maccabaeus

After his successful singing of Handel's Judas Maccabaeus with the New York Oratorio Society this past season, Frederic Baer was engaged for the same work at the National Eisteddfod in Scranton, Pa., on July 4. Following the latter performance the Scranton Sun declared that, "Frederic Baer whose diction is colorful as precious jewels, and whose interpretation brings out the full value of every phrase, added, as always, a rich interpretation of the composer's dramatic music." According to the Scranton Times, "The work of Mr. Baer, who has become popular with local people, scored heavily in all of his presentations and especially so in Arm, Arm, Ye Brave, and The Lord Worketh Wonders." "Mr. Baer," wrote the critic of the Republican, "who has become a favorite in this city, scored heavily in Arm, Arm, Ye Brave, and The Lord Worketh Wonders, both arias being sung with his usual freedom of tone, and fine expressive qualities. He, too, displayed fine musicianship in the recitatives, and his colorful word painting in these, such as Chosen by the Great I am, Turn to God and Fearful and I Thunder in the big solo, were much admired by the audience, who rewarded him with several recalls."

### Grace Hofheimer Enjoying Trip

A card from Grace Hofheimer, New York pianist and teacher, states that she is enjoying her trip abroad and had the unique experience of playing on Richardson's original musical stones in Keswick Museum. "They are quite remarkable, of volcanic origin and

tuned to an almost perfect well tempered scale," is the way she describes them.

### Orloff's Success in London

When Nikolai Orloff played at Wigmore Hall, London, on June 14, the Times commented: "There is something attractive in the playing of Nikolai Orloff. It is unaffected in style and free from sensationalism of effect, so that one hardly realizes in his playing, for example, of the old music group on the present occasion, the real extent of his executive control. Earlier Mr. Orloff gave a singularly well-defined performance of Beethoven's F flat sonata, op. 31. The music seemed to have been studied as one complete thing, and the contrasting movements were bound together, as it were, by an underlying unity. Later Schumann's Etudes Symphoniques offered scope for a more spacious display of pianistic style, and the playing had both breadth and solidity."

The Morning Post was of the opinion that "A command over beautiful tone is not sufficient in itself to carry off a piano recital. One of the reasons for Nikolai Orloff's success as a recitalist is that he can interest the hearer in his exquisite sense of tone contrasts by providing or suggesting a clear reason for each transition. At his Wigmore Hall recital I heard him play a Beethoven Sonata, a group of pieces by Scarlatti, Couperin, Dandrieu and Purcell and Schumann's Etudes Symphoniques, and never did any simple quality or intensity of tone or rhythmic judgment seem anything but absolutely right in its context—given, that is to say, that one was in agreement with his interpretation in the larger sense. There was no question, therefore, of the appetite being sickened. Rather did it increase as the recital proceeded."

### Ernest Bloch Rehearses Lincoln School Orchestra

Before his departure for Europe, Ernest Bloch rehearsed the Lincoln School Orchestra for two hours in his tone poem, America, on the afternoon of August 1. Mr. Bloch's work, which was given five simultaneous premieres by five of the leading American orchestras on the same day last winter, will be the feature number on the program of the school orchestra to be conducted by Willem van Hoogstraten at the Columbia University gymnasium on the evening of August 12. The eminent composer expressed himself most enthusiastically on the work of the young musicians. Besides orchestral numbers a chorus from the music classes of Teachers College will sing a group of Madrigals and join in the Bloch work. The Lincoln School Orchestra, 110 strong, consists of high school students who take the courses in music education at Teachers College, Columbia. Their regular conductor is Prof. Peter W. Dykema, of Teachers College.

### Final Week of Goldman Band Concerts

The Goldman Band, Edwin Franko Goldman, director, next week will close its twelfth season of concerts in New York. As is well known to MUSICAL COURIER readers, the concerts are given on The Mall in Central Park on Monday, Wednesday, Friday and Sunday evenings and on the Campus of New York University on Tuesday, Thursday and Saturday evenings. Mr. Goldman will present a Tchaikovsky program on Monday, August 12; request programs on Tuesday and Wednesday; compositions by French composers on Thursday, and Wagner will be featured on Friday evening. For the closing concert at New York University on Saturday and the final concert on The Mall on Sunday, August 18, Mr. Goldman has prepared programs of miscellaneous numbers.

### Engagements for Harold Land

Harold Land gave a recital on the evening of July 13 at the Townsend Tavern at West Townsend, Mass., accompanied by Frances Porteous. Mr. Land will sing at Drew Seminary, Carmel, N. Y., on the evening of October 18. His accompanist will be Arthur Lloyd, Canadian composer-pianist of Vancouver, a first prize winner at the Canadian Music Festival.

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## Activities of Jean Wiswell Artists

During this season, Daisy Jean completed her fifth transcontinental tour and also fulfilled reengagements on the Pacific Coast under the direction of L. E. Behymer. Her unusual program of cello numbers and songs at the harp was so enthusiastically received that Mr. Behymer has again engaged her, for the season 1930-31. After her appearance on the Behymer Philharmonic Course in Los Angeles, Carl Bronson wrote in the Herald: "To the general audience there is a slight prejudice against the showing of too much versatility, but this charming virtuosa rose instantly above the mere stunt classification to that of artist. Her voice is like the tone which she produces upon her

the University of Southern California, Redlands Bowl, Pacific Palisades, and several private engagements, while other places where they are to be heard are the University of Missouri, University of Minnesota, New Mexico Normal University, and some thirty State Teachers' Colleges. During next season they will sing a reengagement with the Detroit Symphony Orchestra. They also will appear on the Town Hall regular course, and in addition will give a public recital there in the fall. The Fisk Jubilee Singers are equally well known and highly regarded in Europe as in this country, in 1928 having made their fourth extensive tour of Europe, singing before



DAISY JEAN



ENA BERGA



HARRIET EELLS

cello, perfectly crystallized, and she sings with great understanding and warm-hearted zest. She held her hearers in the thrall of both instrumental and vocal phases, and was encored for everything she did." After a summer in Europe, Miss Jean will return to this country for what promises to be a busy season.

The Fisk Jubilee Singers are having an exceptionally busy summer, concerts being closely booked for them throughout the country until late in August. On August 10 they will make their first appearance in the Hollywood Bowl, including in their program the striking setting of the 121st Psalm, composed for them by Frank La Forge. Other California bookings are at

royalty and also with leading orchestras, and everywhere meeting with splendid success.

Ena Berga will sail this month for Europe, making her debut in October in Lakme at the Theatre Royal Français of Antwerp, where she has been engaged for appearances next season. Last year Miss Berga sang extensively in recital throughout the East, including two appearances in Havana, and was acclaimed for her "remarkable" coloratura voice and consummate musicianship.

Next season will find Harriet Eells, attractive young "American Elena Gerhardt", again appearing with the American Opera Company, as well as fulfilling concert engagements. One of Miss Eell's achievements during the past season was to present an entire program of Schumann lieder at the Cleveland Museum of Art, after which

### La Forge-Berumen Studio Notes

The sixth of the summer school programs at the La Forge-Berumen Studios was held on July 25. Harrington van Hoesen, well-known concert baritone, sang with great depth of feeling and sterling musicianship, and both his diction and intonation were excellent. He was accompanied by his teacher, Frank La Forge, who followed every mood of the singer with unerring accuracy. Howard Lindberg, pupil of Ernesto Berumen, played with feeling and evident understanding of his art, as well as with fine rhythm and technique.

The weekly program over WJZ was broadcast July 26 by Mr. Lindberg, who on this occasion also proved himself an excellent radio performer, and by Louise Bave, well-known to radio audiences, who included among her numbers the Beautiful Blue Danube, arranged for coloratura voice by Mr. La Forge, who gave her impeccable support at the piano.

Mr. La Forge and two of his pupils recently gave a program over station WEA. Harrington van Hoesen, baritone, and Mary Tippet, soprano, both revealed voices nicely suited to broadcasting, while Mr. La Forge played a group of his piano compositions, and also the accompaniments for the two singers and proved himself a sterling musician in both roles.

The fourth summer school recital was given on July 5. Frances Alcorn displayed a lovely soprano voice of dramatic quality, founded on excellent breath control and freedom of production. Myrtle Alcorn played the accompaniments and also solo numbers, in both capacities revealing excellent technique and musicianship. The following week Elizabeth Andres, contralto, displayed a voice of warm rich quality, ably accompanied by Sibyll Hamlin, while Vera Ragaini, pianist, showed fine variety of tone and color.

The La Forge-Berumen Studios are heard every Friday afternoon over station WJZ. The first concert was broadcast July 12, when Miss Ragaini's clear, crisp tones again were heard to excellent advantage, and Anita Atwater, soprano, sang with taste and artistry, with Phil Evans furnishing sympathetic accompaniment.

Stella Wrenn, contralto, pupil of Mr. La Forge, recently gave a program at Hampton Hall, Cranford, N. J., assisted by Bertha Hagen, pianist. Both press and public united in their praise of these two artists.

At the studio recital on July 18 Mary Duncan Wiemann revealed a lovely soprano

## Dr. G. de KOOS

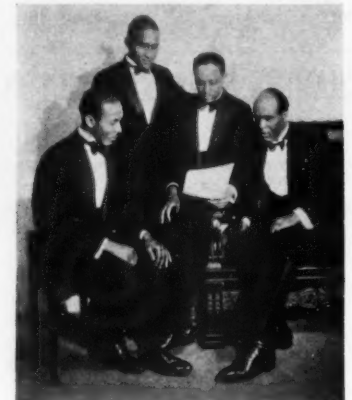
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James H. Rogers wrote in the Plain Dealer: "To the interpretation of them Miss Eells brought resources of voice and style that illumined and made convincing both text and music. She sang with fine intelligence and with sensitive understanding." In addition to her "warm, sweet mezzo soprano," Miss Eells also has been praised as a "very fascinating young singer, whose stage presence is as piquant as her lovely art."

This summer, Sigismund Stojowski is conducting his sixth consecutive summer



FISK JUBILEE SINGERS

class on the Pacific Coast, at the Moran School on Bainbridge Island, near Seattle.

The above mentioned artists are under the management of Jean Wiswell. They all will give New York recitals during next season, and, in addition, Miss Wiswell will present Alix Young Maruchess in her program of viola and viola d'amore, also Richard Hale, baritone; Erna, Duncan dancer, and several others in local recitals.

voice of wide range and produced with artistic taste, skillfully accompanied by Kenneth Yost. Phil Evans, pianist, played with intelligence and feeling.

The second in the series of radio programs presented Stella Spencer, who possesses a rich, deep contralto voice, and Templeton Moore, whose tenor voice is well suited to radio work. Bertha Hagen and Pearl Kendrick were capable accompanists.

### Oliver Stewart Broadcasts

On June 9, Oliver Stewart, tenor, gave a recital over WOR. His program included: Rimpanto Serenade (Toselli), the aria from Massenet's Manon, Ay Ay Ay (Creole Spanish song), Iris (Wolf), Little Town in the Old County Down (Monte Carlo), Victor Herbert's Ah! Sweet Mystery of Life, and Drink to Me Only With Thine Eyes. On June 21 he was soloist with the WEAF Trio, and then sang, O del mio Amato ben (Donaudy), Nuit d'étoiles (Debussy), Ah! Moon of My Delight and, again, Iris, by Wolf. The singer received many letters of congratulation telling him how beautifully his voice was heard over the air, and Mr. Stewart feels very happy over the results of his first official broadcasts.

Mr. Stewart left on July 2 for Magnolia, Mass., where he joined the American Opera Company for rehearsal, prior to its 1929 season. Mr. Stewart has signed for twenty weeks, and will also be heard in concert this coming season.

### Charlotte Lund Sings in Stamford, Connecticut

At a recent joint musicale and concert given at the North Stamford (Conn.) Congregational Church, Charlotte Lund was one of the artists participating in the entertainment. She sang a group of songs and had to repeat the favorite little number, Trees. She also sang the Oasis duet from Thais and the duet from Don Giovanni, La Ci Darem la Mano, with Richard Hale. She was cordially received, and every evidence was given her to confirm a tremendous success.

### Margaret Shotwell Scores Abroad

Margaret Shotwell, American pianist, appeared with orchestra at the Festival at Saalsburg, Germany, on July 28. She played the Grieg Concerto and scored a huge success, according to reports.



### Kraft Conducting Classes in Michigan

After a strenuous season, Arthur Kraft, American tenor, finally gave up his work in New York and left recently for his summer home in Northern Michigan, where he is again conducting a class in voice culture, for five weeks beginning the first week in August.

During this past season Mr. Kraft appeared in recitals, concerts and oratorios in the East and Middle West. Among his outstanding oratorio performances was the Bach St. Matthew Passion, which he sang at the Bach Festival in Bethlehem, Pa., for



ARTHUR KRAFT

the Handel and Haydn Society at Boston, and again under Mark Andrew in Montclair, N. J. He also was heard in the B Minor Mass with the Bach Cantata Club in New York, and during the coming season will sing this same work for the New York Oratorio Society at Carnegie Hall.

During the month of December, Mr. Kraft was heard in New England, including Lynn, Brockton, Gloucester and Salem, Mass. In February he fulfilled several engagements in the South, appearing, among other places, in St. Petersburg and Arcadia, and on his return trip gave recitals in Cincinnati and Athens, Ohio.

Mr. Kraft already has been booked for many recitals and oratorio performances for next season.

### Meisle Triumphs at Cologne Opera

Cologne.—Just as the opera season was about to end, Intendant Max Hofmüller of the Cologne Municipal Opera sprang a surprise on the opera devotees by presenting a vocal and dramatic revelation in the person of Kathryn Meisle, noted American contralto. After a strenuous season of ten months, soloists, chorus, orchestra, technical personnel and audience are tired, and only looking forward to vacation and rest. It is therefore not an easy matter to arouse a genuine and keen interest in anything operatic.

Kathryn Meisle succeeded not only in arousing unusual interest through her art, but also actually creating a sensation. In her opening performance she was surrounded with a cast of beautiful voices, Cologne opera favorites, but not until Meisle, as Azucena, had sung her Stride la vampa did the audience come out of its apathetic state. They had been promised something unusual, but they were not prepared for this. The conquering guest was greeted with salvos of applause and roars of "Bravo" at the finale of the opera. The critics of Cologne, who are known as a conservative group, particularly praised the wonderful technical schooling and the intellectual depths of dramatic portrayal, united with a voice of golden depths and brilliant top tones.

The natural consequence of such an enthused audience, and unusual praise of the press, was a packed house for Miss Meisle's second appearance as Amneris in Aida. Again great enthusiasm and vociferous appreciation greeted her. This reviewer counted twenty-seven curtain calls. From her first act to the scene in the last act with Ramphis, Meisle displayed her thorough artistry, by gradually working up to a grand and inspiring climax. This was the singing of a great vocal artist and the acting of an unusual dramatic delineator. F. H.

### Henry Holden Huss Reviews Patterson Song

C. C. Birchard & Co., Boston, recently published an excerpt from Frank Patterson's opera, a Little Girl at Play, entitled There Is No Secret But Love. This is the soprano aria from the tragic little one-act grand opera of the American slums, which is to be staged next fall at the Matinee Musicale (New York) by the Intimate Opera En-

semble. The aria came to the attention of Henry Holden Huss, noted pianist and composer, who has the following to say of it:

"There is No Secret But Love is an effective, dramatic and (let it be said with thankfulness) a melodious modern (melodious—and modern!) aria by Frank Patterson, from the miniature tragic opera, A Little Girl at Play, just published by C. C. Birchard. A very thrilling use is made of the Love-Death motif from Wagner's Tristan, but Mr. Patterson uses it in an individual manner which justifies the quotation. Like all Mr. Patterson's songs, the declamation is masterly, and of course the orchestral part (one would err in calling it accompaniment) is always rich and beautiful."

The aria is published with violin obligato. The piano-vocal score of the opera will be issued by Birchard this fall.

### Tomford Harris Writes From Paris

Tomford Harris is a brilliant young pianist whose performances have been highly commended by the press. He is also a brilliant young composer, but modestly refrains from making his work public. He recently returned to Paris where he will remain until his season opens in the fall, and he writes the MUSICAL COURIER as follows: "Dear though Paris is to me—so far I've never failed when in Europe to feel at some time or another, surging up within, a fierce love for things American. At home, I'm by no means an impassioned flagwaver, but over here it comes upon me that—I like us a lot. I think just now I'm all the better able to appreciate your music—that little bit of it you let me take along when I saw you last. (Winter Rain, a song; There is No Secret but Love, an aria from the opera, A Little Girl at Play)."

For surely those songs are truly American. Don't be alarmed! I'll promise to refrain from any attempt to set forth the hows and whys of this re-action! But I can't help saying that I greatly admire an imagination which can conceive music in so sensitive—so fine accord with the words of "There is No Secret but Love."

### Kochanski to Return in October

Paul Kochanski has completed his tour of Poland and France. In the former country his outstanding appearance was at the Music Festival in Poznan, where he created a tremendous impression with his playing of the Szymanowski violin concerto.

Following further appearances in Poland, Mr. Kochanski gave a recital in Paris, where, on request he presented his own composition, The Flight, dedicated to Col. Lindbergh. He also fulfilled an invitation engagement to play at the British Embassy in Paris, attended by President Doumergue and the British Ambassador, Sir William Tyrrell. The violinist's final recital was in London at a large private "at home," at which Prince George was among the guests.

Kochanski plans to return early in October for his ninth consecutive tour of the United States, under Concert Management George Engles.

### Montana and Crooks at Buzzard's Bay

Mrs. Fred W. Filoon and George Sawyer Dunham presented Marie Montana, soprano, and Richard Crooks, tenor, with Rudolph Gruen at the piano, in a recital at the home of Edgar B. Davis at Buzzard's Bay, Mass., on July 7. Both artists were well received in two groups of songs, the program closing with a duet from Faust and one from La Boheme. The Boheme had to be repeated.

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**GERTRUDE THOMPSON**, 508 W. Coal Ave., Albuquerque, N. Mex. Normal Class June 4th.  
**ISOBEL M. TONE**, 626 S. Catalina St., Los Angeles, Calif.  
**MRS. H. R. WATKINS**, 124 East 11th St., Oklahoma City, Okla.

### Program at the Roxy Theatre

The Cock-Eyed World, Fox's sequel to What Price Glory, has arrived at the Roxy, much-heralded in the advertising columns, and with Victor McLaglen and Edmund Lowe again heading the cast, though supplemented by a new leading lady, Lily Damita.

Everything this week is subordinate to the picture, the customary stage divertissement having been made into a prologue with the same title as the photoplay. This is an elaborate pantomime, very impressionistic, a combination of trick photography, the twinkling legs of the Roxyettes, and appropriate tone effects by the Roxy Symphony, all this dominated by a huge world, leering and completely cock-eyed.

The picture, while hardly up to its predecessor, follows the same lines of rollicking and ribald comedy, with Flagg and Quirt (this time in the Marines) calling each other names audibly, instead of saying it with a bass trombone solo, as they did in the silent film. Lily Damita is no substitute for Dolores Del Rio, but she has at least lost the tendency to overact which she showed in The Bridge of San Luis Rey. The talking sequences are relieved by a good deal of music, made, the program tells us, by "seven distinct musical organizations, including two navy bands, a Spanish marimba band, Jose Aries Serenaders, a Russian Balalaika orchestra, a marine string orchestra and a hot jazz orchestra," each playing the music of its native land.

This bill, judging by its first two days, bids fair to set a new box office record. Saturday's various audiences packed the "cathedral" many times, and on Sunday evening the milling crowd broke in the doors, and had to be controlled by the police.

### Annie Louise David Teaching

Annie Louise David, harpist, is spending her vacation traveling in Norway. She writes that she has been a short distance from the North Pole, but that she could go no further on account of dangerous floating icebergs. She spent a very interesting day in Iceland, which, however, she found to be a dreary and desolate country. She saw the Midnight Sun in Spitzbergen, and in a tiny church in that city saw a very small pipe organ, which seemed to be considered a

luxury in that locality. In Iceland she saw a quaint old harp, hundreds of years old, in one of the ancient museums there.

### Earle Laros Returns

Earle Laros returned from Berlin on July 22 on the S.S. St. Louis. During his short stay abroad he attended the master classes of d'Albert and Edwin Fisher, and had the keen pleasure of hearing concerts by Furt-



EARLE LAROS

wangler, and Strauss opera conducted by the composer. In addition, he went to the Hindemith opera and also heard Stravinsky play his own concerto.

While abroad Mr. Laros also traveled through Southern Germany, where he visited the birth-place of Bach and played the organ at St. Thomas', in front of which he is seen in the accompanying photograph. Mr. Laros brought back with him several novelties among modern music for both piano and symphony, which he plans to use



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### Kathleen Stewart Returns

Kathleen Stewart, concert pianist of the National Broadcasting Studios, returned to these shores recently on the Cunarder Caronia.

During her vacation Miss Stewart visited the principal spots of interest around the South of England in the Midlands, and also made a tour of France. In addition, she played two concerts in London, one at Grotian Hall in joint recital with Katharine Tift-Jones, American diseuse, and the other at Dartmouth House, under the auspices of the council of the English-Speaking Union. In both she won a definite success for her piano playing.

Two recitals in Paris followed, one in joint recital with Leslie Frick, American contralto, also of the NBC studios, wherein the London successes were repeated. Miss Stewart will soon be back at her duties at NBC to the delight of her fellow artists.

### Reception In Honor of Mr. and Mrs. Bucharoff

Mr. and Mrs. N. Wolfert, of Los Angeles, entertained recently in honor of Mr. and Mrs. Simon Bucharoff, now visiting California. There were several visitors present from New York, Chicago and San Diego, and a midnight supper was served.

Mr. Bucharoff is now conducting a master class in piano and composition, and is delivering a course of lectures on mastering piano technic in Los Angeles. His compo-

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sitions, Reflections on the Water, Drink, and Ballet from Sakahara, were played at the Hollywood Bowl, July 25, under Eugene Goossens.

### New Choir Stalls for St. Andrew's Church, Yonkers

Arthur Land, junior warden of St. Andrew's Episcopal Church, Yonkers-on-Hudson, has just donated to the church new choir stalls, which will be exquisitely carved with figures of cherubims on the frontals. They are given in memory of Mr. Land's father and mother—the late John Dyson Land and Harriet Letitia Field. Mr. Land's son, Harold Land, was boy soprano soloist in this church and later baritone soloist. The church has always been noted for its fine music, having as musical directors the following well known musicians: Julian Edwards, Redferne Hollins, William C. Hoff, Stanley R. Avery, W. Franke Harling, George Arthur Wilson and the present incumbent, R. Huntington Terry.

The choir stalls will be dedicated in the early autumn by the Bishop of New York and the Bishop of Washington.

### Albert Coates Entertained at Hadley Home

After the concert at the Stadium on August 3, Albert Coates, distinguished English conductor, was the honored guest of a small party of friends of Dr. and Mrs. Henry Hadley at their new residence on West Sixty-seventh street. Mr. Coates is now appearing as guest conductor of the Philharmonic-Symphony Orchestra at the Stadium.

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## Stadium Concerts

JULY 30

An audience of about 5,000 enjoyed a program that could serve as a model for concerts of this type. The last two numbers, Tchaikowsky's Romeo and Juliet overture and Wagner's Ride of the Valkyries, were substituted for Strauss' tone poem, Death and Transfiguration, which austere work would have marred the model. Stadium audiences are, almost nightly, asked to digest a musical fare that would tax the digestion of even the most "high-brow" concert-goers. Following a toneful and spirited performance of Weber's Oberon overture came Mozart's lovely G minor Symphony, played by Mr. Coates, and, through him, by his men, in sprightly and sympathetic vein. The March to the Scaffold from Berlioz' Fantastique Symphony and two excerpts from Rimsky-Korsakoff's opera, Tsar Saltan made up the middle of the program.

JULY 31

Verdi's Requiem drew approximately 10,000 people, who united in a great burst of applause at the conclusion of the Italian master's magnificent work. Mr. Coates, Mr. Lange, concert-master, and Mr. Emonts, first cellist, were called upon personally to acknowledge the ovation. The English conductor's conception of the Requiem was most impressive and effective, bringing the eloquent music to fine utterance. Jeannette Vreeland, soprano; Arthur Hackett, tenor; Kathryn Meisle, contralto, and Reinald Wernrath, baritone, four sterling artists, composed the vocal quartet, and, each and every one of them, they rose to eminent artistic heights. The Choral Symphony Society of New York supplied full-toned and efficient choral background to the soloists.

AUGUST 2, 3 AND 4

Apparently Albert Coates' slogan for last week-end was "A novelty a night"; for Friday, Saturday and Sunday each brought a work new to Stadium patrons, and on Sunday there were two, Ravel's Mother Goose Suite and a scherzo by the conductor, himself. Notwithstanding capricious weather, which necessitated an indoor concert Saturday night and blew a real autumn gale Sunday, very sizable audiences were the rule.

Friday night's innovation was Balakireff's oriental fantasy, Islamy, a composition of interest and beauty, orchestrated by the deft hand of Alfredo Casella. Other music on this occasion was the fourth symphony of Brahms, the overture to Egmont by Beethoven, and Respighi's popular tone picture, The Fountains of Rome.

The nine numbers listed Saturday night made a rather formidable-looking array, but, as they were all short pieces, this program's actual length was a full ten minutes shorter than the average. The selections presented a veritable musical melting pot, comprising numbers by French, German, Russian and Spanish composers. Rimsky-Korsakoff, Borodin and Tchaikowsky representing Russia, Berlioz, France, Mendelssohn, Wagner, Brahms and Haydn, the Teutonic element, while De Falla's rollicking bit of Spanish comedy, The Cocked Hat Suite, held the place of honor as the newcomer. During the Mendelssohn piece, the scherzo from A Midsummer Night's Dream, Mr. Coates stood with his hands in his pockets, only guiding the performers with an occasional nod, and at the end motioned the orchestra to rise and receive the full benefit of the applause.

Beethoven's Eroica Symphony and Mozart's overture to The Marriage of Figaro, on Sunday, were balanced by the two concluding numbers, Ravel's Mother Goose suite and The Elopement of the Spinster Aunt, from Mr. Coates' own composition. The Pickwick Papers. The Ravel music, modern, of course, in style and orchestration, is in five parts, or episodes, and contains all the varied phases of whimsical fantasy suggested by the title. The Elopement of the Spinster Aunt, conducted and played in masterly style, is an excellent piece of program music, which, with its keen dramatic effects, made a vivacious conclusion to the program. Unlike the weather, the applause, throughout the evening, was warm.

### Summer Activities of Annie Friedberg Artists

Carl Friedberg is in Baden-Baden, busy with rehearsals for the Chamber Music Festival to be held in September, before his return to the States. His American bookings include Boston, New York, Chicago as well as many other cities.

Hans Kindler is in the midst of triumphs in Dutch India, playing thirty concerts in Java and Sumatra. He will return to Paris late in September.

Susan Metcalfe Casals is summing in the Berkshires and preparing concert programs. Her season starts in Holland in October. Her European tour will keep her abroad until Christmas when she will return for important American concerts.

Bruce Simonds is spending most of his summer, and in fact the first one in years,

at his home. He is preparing programs for his own recitals, and also two-piano recitals with his wife. He will be heard in Boston on November 9 and in New York at Town Hall on November 30.

### Maurice Duruflé Wins French Organ Prize

Two years ago, a Parisian, the Comte de Miramon Fitz-James, a great lover of the organ, who is descended from the Dukes of Fitz-James, and thus from the Stuart family, founded an association called "Les Amis de l'Orgue." The primary object of this society is to interest itself in young French organists who, finding little more than honorary compensation in church positions, are more attracted toward moving picture work, and who have consequently neglected the practice of the authentic style of organ playing. The first design of the association was to give these young artists an opportunity of being heard in recital, without running any pecuniary risks, before a distinguished and influential audience. The second, was to establish a prize for superiority of execution and extemporization, having in view the publicity that would accrue to the winner of such a prize.

The first competition for this prize was held on June 10 in the Eglise Evangelique de l'Etoile. The contest was made a reproduction of those of the great period of Bach and Handel where organists were put through severe tests to attain desired positions. It was open to all French organists born after December 31, 1893. Although the contest was announced a year in advance, only two competitors applied. They were required to play from memory masterpieces by Bach in three parts, to play an outstanding piece of the modern school of organ music, to extemporize in the form of a choral on themes given at the time of the competition, to develop a symphony on a liturgical hymn, to improvise a prelude and fugue and a sonata with two themes. It is unnecessary to state that this program is of the very greatest difficulty, and that anyone able to accomplish it is to be considered not only a distinguished organist, but also an accomplished musician.

The famous Joseph Bonnet, having heard of similar contests in England where the contestants were not named but bore numbers and were invisible behind a curtain, insisted that the same plan be carried out in France. The jury consisted of Vincent d'Indy, who took the place of Charles M. Widor, chairman; Nadia Boulanger; Messrs. Caussade, professor of fugue at the Conservatoire Nationale de Paris; Vierne, Tournemire, Mulet, Joseph Bonnet, Cellier, Marchal. The prize of 5,000 francs was won by Maurice Duruflé, and a certificate with honors was given to André Fleury, both of whom are to be considered as remarkable artists, and brought high credit to their teachers and to the French school of organ playing.

A second competition is announced for 1931, and the society plans also to offer a prize for foreign organists having studied for some time in France.

### Manhattan Symphony Orchestra Plans

The Manhattan Symphony Orchestra, Henry Hadley, conductor, proposes to give thirty Sunday night concerts, with soloists to include, Efrem Zimbalist, John Powell, Julia Claussen, Germaine Schnitzer, Marie Sundelius, Fred Fradkin and others, starting early in the fall, according to its 1929-30 prospectus. The theatre and opening date will be announced as soon as arrangements are completed.

The organization aims to build its own concert hall in the metropolis, and a campaign is now under way for the raising of the necessary funds.

### Claude Warford Pupil Wins Success

William Hain, a popular young tenor from the Claude Warford Studios of New York and Paris, was a first prize winner in the recent competition arranged by the National Federation of Women's Clubs. Mr. Hain, who is but twenty-three years of age, holds an important church position in New York in the winter and is soloist of the Pro Cathedral during the summer in Paris. He also is leading tenor of the Little Theater Opera Company of New York. In August he will sing as guest tenor at the Deauville Opera.

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### Ernest S. Williams Appointed Dean of Conway Band School

Ernest S. Williams, who has recently been appointed dean of the Conway Band School associated with the Ithaca Conservatory and Affiliated Schools, has had wide experience as soloist, conductor and teacher.

He numbers among his pupils many noted musicians, including Walter Smith, of Bos-



ERNEST S. WILLIAMS,  
new Dean of the Conway Band School  
(Photo by Morrison)

ton; Harold Rehig, trumpeter with the Philadelphia Orchestra; Leslie D'Arcy, associate conductor of the United States Army Band; Mrs. Ernest Williams, leader of the well known Gloria Trumpeters, and others. He also has trained the Gloria Trumpeters, who have just completed an extensive tour of concerts and are booked for a full season next year.

As soloist Mr. Williams has attained considerable renown. For the past six years he has been solo trumpeter with the Philadelphia Orchestra under Leopold Stokowski, and has played with other leading organizations under such conductors as Richard Strauss, Vincent D'Indy, Ossip Gabrilowitsch, Georges Enesco, and Victor Herbert. For several seasons he was soloist with Sousa's Concert Band and also with the Conway Concert Band. He appeared as cornet soloist for five years in the Columbia Concert Series under Edwin Franko Goldman, and also played with the Boston Munic-

ipal Band and the Central Park Band of New York.

In the field of conducting, for the past decade Mr. Williams has trained and conducted bands which have been outstanding in reputation and character.

In 1913 Mr. and Mrs. Williams filled concert engagements in a tour around the world, playing in prominent cities in practically every country.

In a recent interview George C. Williams, president of the Ithaca Institution, stated: "It was a most difficult task to locate a man fitting in character and experience to carry on the work of the famous conductor who was leader, teacher and friend to the men in his school. However, I believe we have the man he himself would have chosen, and we feel fortunate in being able to secure Ernest S. Williams to carry on the work of his friend and former leader, Patrick Conway."

In seeking for a new dean of the Conway School, the trustees asked the advice and help of the foremost band leaders and educators in the country, including John Philip Sousa, Arthur Pryor, Dr. S. Parkes Cadman and others. Ernest Williams received the hearty endorsement of all. Dr. Cadman speaks of him as "The Dan Godfrey of America," and others have termed him "a born leader of men."

Mr. Williams will begin his new duties October 5, when he will conduct the annual scholarship examinations, which will be followed by the usual schedule of registration, with instruction beginning October 10.

### Recital at St. Andrews Music School in Cincinnati

Success was scored at a song recital by Mamie Elliott, colored student of voice at the St. Andrews Music School, before a large audience at St. Andrews Episcopal Parish Hall, Cincinnati, Ohio.

Assisted by Jernigan Saunders, tenor; William Dickey, violinist; and Clinton Gibbs, accompanist, all students at the St. Andrews School, Miss Elliott gave a program of unusual charm both as to character and rendition. Although the program included a number of selections requiring a voice of wide range, Miss Elliott proved to have full mastery over her difficult repertoire. Her voice is of rare timbre, and she sang with a poise and dignity which would do credit to an artist of much larger experience.

Mr. Saunders revealed a luscious voice of great promise, which called forth much appreciation from the audience, as did also Mr. Dickey's creditable violin technic. The performance of Mr. Gibbs at the piano was no less commendable. The entire recital bespoke training of the highest standard, and would have been well received by any concert audience.

### Viola Klaiss Opens School of Music

Viola Klaiss has opened her own School of Music in Philadelphia. As organist of the Commodore Theater in that city, Miss Klaiss has won enormous success and popularity, and she also is well known as having taught many of the motion picture organists of Philadelphia and environs.

In addition, she is a pianist of unusual ability, and plans to conduct classes in theory and teach piano and organ to advanced students. Associated with her as teacher of voice is Samuel Calvin Spotts. Clarabelle Andrassy is a member of the piano faculty, and Alice Andrassy of violin and viola.

On August 4, both Miss Klaiss and Mr. Spotts appeared as soloists at a special musical program presented at the Methodist Episcopal Church in Wildwood, N. J. Miss Klaiss played the first movement from Guilmant's Fifth Sonata for Organ and Tschai-kowsky's One Who Has Yearned Alone, while Mr. Spotts sang The Lord Is My Light, by Allitson.

### Kurt Hetzel Popular in Washington

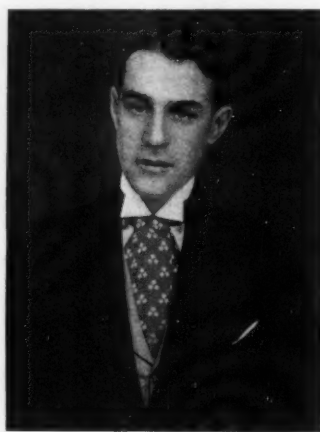
Ever since coming to Washington, Kurt Hetzel has endeared himself to music lovers in the Capitol City through his activities as pianist and conductor. He has become popular for his transcriptions of the operatic music of Wagner, and at a recent appearance before the Arts Club he included on

his program a number of these, in which, said the critic of the Star, "he shows a remarkable and decidedly individual skill, combined with excellent judgment in the accenting or subduing of the various motives in the music."

But it is in the field of conducting that Mr. Hetzel specializes. It was he who conducted the Washington Symphony Orchestra in its only, but markedly successful, concert three years ago. Just recently he conducted a simfonietta of eighteen leading Washington musicians in a program of rare ancient music, given at the Library of Congress under the auspices of The Friends of Music.

### Sevitzky to Conduct Three Concerts in Warsaw

Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonietta, who is spending the summer in Poland, has been engaged as guest conductor of the Warsaw Philharmonic Orchestra in three symphony concerts during August. This engagement came as a result of Sevitzky's successful appearance as guest conductor with the orchestra on July 4, when he presented, for



FABIEN SEVITZKY

the first time in Poland, a program of American composers.

The concert opened with The Star Spangled Banner and the Polish national hymn, followed by Ernest Bloch's Concerto Grosso for strings and piano; Deems Taylor's Through the Looking Glass suite; MacDowell's symphonic poem, Lamia, and ended with the popular American Fantasia of Victor Herbert. The soloist was Maria Koussevitzky, who sang a group of American songs with great success. The concert was broadcast.

The critics were most appreciative of the merits of the American compositions, and wildly enthusiastic in their estimate of the directing powers of the young conductor, whose debut in New York last winter as conductor of his Simfonietta brought unanimity of praise from the Metropolitan critics.

Mr. Sevitzky will return to New York September 9 on the S. S. Karlsruhe, and on September 20 will conduct his first Simfonietta concert of the season, at Mount Kisco, N. Y.

### Marchesi's Annual Concert

Mme. Blanche Marchesi gave her annual concert, together with her Paris and London pupils, on July 4. The event took place at Leighton House, and all the participants sang beautifully, it is reported. Mme. Marchesi also sang, and her voice was as fresh as ever.

The voices of the pupils gave evidence of being meticulously trained and of being guided with a knowing hand. Every category of voice was represented. Quite remarkable was Gladys Field, a coloratura contralto (a rare voice in these days), who sang the florid Rossini music.

In Paris there has recently been a revival of this type of music, which can so rarely be performed because the singers must

### THE 1929 ST. LOUIS SUMMER SERIES PIANO TEACHERS

The 1929 St. Louis Summer Normal for Progressive piano teachers and students was held, as past years, at Washington University, St. Louis Mo., closing its six weeks' period on July 26. The location of the university in a beautiful section of the outskirts of a large city makes it especially attractive for summer courses. The enrollment in the course has steadily grown, two hundred and thirty-eight teachers and students, representing thirty-two states, having registered for the 1929 session.

Gottfried Galston, Berlin pianist, and Arthur Edward Johnstone, formerly of Cornell University, both of whom are internationally known, headed the 1929 faculty. The outline of courses included practice teaching, normal work in class presentation, harmony and harmonic analysis, and student administration. Such optional features were offered as chorus, public school music, and organization and conducting of orchestras.

The course is given by the Art Publication Society.

be trained in the old Italian style and have a thorough vocal education to be able to attempt this music. The program of the concert proved that Mme. Marchesi's pupils who have been with her for a long time can attempt to sing any music ever written for the voice.

### Klibansky Master Classes a Success

Word comes from abroad that the Klibansky Master Classes in Berlin have again been a success, so much so that Mr. Klibansky has been prevailed upon to return for similar instruction next season. This well known pedagogue of New York also has been invited to hold Master Classes in London next season.

Mr. Klibansky recently left for Paris, accompanied by some of his pupils. After teaching there for a short time he will go to Biarritz for a well earned rest.

Lottice Howell, artist from the Klibansky Studio is continuing to please large audiences with her singing act. She is booked for appearances in Winnipeg, Vancouver, Seattle, San Francisco, Los Angeles, Minneapolis and Chicago.

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for Progressive Series Teachers and advanced pupils, the cost of tuition being met by the Society. Similar courses are given by the Society in various parts of the country, the 1929 schedule including Philadelphia, Hollywood, San Antonio, the State University of Louisiana at Baton Rouge and many other centers. The normal work is in addition to supplementary to the Society's regular educational work, which is carried on by use of texts, demonstrations, and individual instruction by accredited teachers. In the summer courses, Progressive Series teachers and advanced pupils are given the advantage of instruction and interpretation by internationally recognized artists and educators. They have an opportunity to learn by practice teaching and to witness demonstrations of new methods which have been thoroughly tested. The Society has recently moved its headquarters from the business section of St. Louis to a new one on Bonhomme Avenue.

## Estelle Liebling a Teacher of Prominent Artists

Estelle Liebling, one of America's distinguished teachers of voice, not only teaches but also sponsors her pupils. She has artists from her studios singing in opera, operetta, concert and recital, in leading theaters throughout the country, fulfilling radio engagements; in fact, Liebling pupils are represented in every field of musical endeavor. In opera the names of such Liebling artists as the following are to be noted: Galli-Curci, Frieda Hempel, Hope Hampton, Walther Kirchhoff, Dorothea Minski, Mary Melish, Maria Mueller, Marcella Roeseler, Jane Carroll, Patricia O'Connell and James Wolfe. As for operetta, one might mention Yvonne D'Arle, Queenie Smith, Constance Carpenter, Frances Upton, Joan Ruth, Ethel Louise Wright and Carolyn Thomson. Among the Liebling artists who are being heard over the radio are Jessica Dragonette, Beatrice Belkin, Devora Nadworney, Celia Branz, Frances Sebel and Rosalie Wolfe. One might go on indefinitely, however, listing the names of products of her studios, but these artists are already well known to MUSICAL COURIER readers and to the public in general. Miss Liebling's eminent musicianship and practically inexhaustible knowledge of the entire vocal literature and traditions make her pre-eminently a teacher whose council is invaluable to professionals.

### Estelle Liebling Studio Notes

Joan Ruth, coloratura soprano, has been engaged for a thirty-two weeks' Publix tour

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and will make a short singing movie for Warner Bros., with Ciccolini, tenor.

Rosemary again is singing at the Capitol Theatre after having returned from a long, successful tour to the coast. Lucy Monroe, soprano, has been engaged by the American Broadcasting Company for one year. Lucy Finkel, soprano, is singing with the Mobilioil Quartet; the quartet consists of four Liebling singers. Carolyn Thomson, soprano, has been engaged by the St. Louis Municipal Opera; she recently sang the role of Rose Marie with great success. Ruthe Huddle and Margaret Wankel, soprano and contralto respectively, began their work with the Judson Radio Bureau. Dorothy Githens, soprano, has joined the Roxy Gang, and is singing every Monday night on his hour. Madge McAnally, Mabel McCarthy and Bertha May Swan are now rehearsing with the new Hammerstein show, Sweet Adeline.

Queenie Smith has been engaged for the leading role in the new Schubert production, Street Singer. John Griffin, tenor, has completed a two-weeks' engagement at the Capitol Theatre in New York, this concluding a thirty weeks' engagement in the leading moving picture houses in the country. Danise Whiting has been engaged for a part in the talking picture, His Destiny, which is being produced by the Paramount-Famous-Players. Martha Vaughn, soprano, sang at the Capitol Theatre during the weeks of June 22 and 29, and in Jamaica during the week of July 7. Celia Branz, contralto, was engaged for the Fada Hour program on August 6.

Dorothy Miller, soprano, and Helena Lavin, contralto, are singing in the Mobilioil Quartet every Wednesday evening over Station WEA. Thelma Goodwyn, soprano, was engaged by R. H. Burnside for an important part in the review which was produced at the new Convention Hall in Atlantic City on July 20.

## Marian Anderson Wins Re- engagements

During June, Marian Anderson was soloist with the American Philharmonic Orchestra of Seattle, Wash., as a result of which she was reengaged for two more appearances, on August 4 and 11.

The press was lavish in its praise of her singing, the headlines in the various papers reading "Soloist Scores Triumph" (Seattle Daily Times), "Marvelous Contralto Scores Hit" (Star) and "Contralto's Art Touches Heights" (Post-Intelligencer). Everhardt Armstrong in the Post-Intelligencer further declared that Miss Anderson is one of the finest of all contraltos, and proved to be one of the greatest singers that any assemblage of local music addicts ever applauded, combining, as she does, a noble voice, refinement of style and a dominant personality. "A voice voluminous and of astounding range, even, opulent, edgeless, is Miss Anderson's," said he, "and she uses it with the insight and interpretative skill of a true artist. Her production is effortless, her phrasing clean, her diction clear. But above all it is the luminous quality, the rich texture, of her voice that gives her rank among the outstanding singers of the day. To hear Marian Anderson is an artistic experience."

## Donald Pirnie Sails

Donald Pirnie, American baritone, sailed on the S. S. Dresden August 1 to fulfill

concert engagements in the following cities: Bad Gastein, Vienna, Berlin, London, Milan, Venice, Florence, Bologna, Rome, Naples. He will give an additional recital in Berlin and Vienna.

On August 23 Mr. Pirnie will appear at the Saalzburg Music Festival. He will return at the end of November and will give a New York recital at Town Hall early in December.

## McAfee Rehearsing in East

Marion McAfee, brilliant young operatic star, who returned to America fresh from triumphs at Covent Garden, is now in the



MARION McAFEE

east, rehearsing her roles with the American Grand Opera Company.

Miss McAfee left Chicago via motor on a brief vacation. Enroute she made stops at Angola, Ind.; Painesville, O., and Syracuse, N. Y. She traveled through the Berkshire mountains and paid a visit to Kate Buckingham at her villa at Lenox, Mass.

In addition to her operatic work, Miss McAfee will also broadcast and make a concert tour early in the fall.

## Malatesta Pupil Sings at Asbury Park

Rosina Muto, coloratura soprano, and artist pupil of Pompilio Malatesta, recently sang at a fashionable concert at the Monterey Hotel in Asbury Park. The event was organized by some of New York's socially elite.

Miss Muto sang arias from the Barber of Seville, Traviata, the Rimpianto of Toselli, and seven or eight other songs in various languages. She made a very favorable impression and was cordially received.

## The Hilsbergs in Vienna

Mr. and Mrs. Ignace Hilsberg write from Vienna that they are having a wonderful trip abroad and enjoying every minute of it. They are to be envied, though their rest and

recreation is no doubt a welcome necessity after a busy winter. Mr. Hilsberg's next New York season will begin toward the end of September.

## Ariel Rubstein Touring South America

Ariel Rubstein, pianist and composer, is at present making a concert tour of South America. He has appeared in recital at Buenos Aires, Montevideo and Rio de Janeiro with great success. The press has been unanimous in its praise of Mr. Rubstein's work and his success has been most gratifying. An appearance as guest conductor of the opera at Buenos Aires was also included among Mr. Rubstein's activities while on this tour.

Returning to the United States early in the fall, Mr. Rubstein will resume teaching at his New York studio, in addition to his recital and composition work.

## Grace Murray in New York

Grace Murray, state chairman of composers for the Florida National Federation of Music Clubs, is spending the summer in New York, after having closed her studios in Coral Gables and Miami. Mrs. Murray will re-open her Florida studios on October 1.

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## American Conservatory Concludes Splendid Series of Summer Recitals

Marie Morrissey Entertains American Opera Society—Birthday Dinner in Honor of Henriot Levy

CHICAGO—The series of summer recitals by the American Conservatory came to an end on July 31 with two recitals—one early in the afternoon, which brought forth Emily Roberts, organist. She presented works by Widor, Bach, and Franck, all played with great accuracy and fine musicianship.

Later in the afternoon, one of the most popular musicians in Chicago, Jacques Gordon, was heard in one of the summer's most enjoyable recitals, with the assistance of Harold Van Horne, accompanist.

Mr. Gordon is a marvel in many respects, as one cannot fathom how he finds time to prepare a program. Here is a young man who plays at Ravinia every night, as concert-master of the Chicago Symphony Orchestra. He also finds time to teach a very large class at the American Conservatory; then he appears as soloist with the Chicago Symphony under Eric DeLamar, time after time during the Ravinia season. In addition he is a busy composer, whose violin compositions are often played not only by himself, but by other concert artists. Added to these, Jacques Gordon has many other duties, including principal of the quartet which bears his name and which plays innumerable concerts in and out of Chicago. Is it then any wonder that we marvel at Mr. Gordon's repertory, which comprises all modern compositions; no sooner is a new work brought out than Mr. Gordon learns it. He has the classics at his fingers' ends and his playing is that of a virtuoso of the first rank.

Having written this short summary of Jacques Gordon's summer activities, we could write columns telling what he does throughout the year, but this seems unnecessary, as does a review of his performance at Kimball Hall on Wednesday afternoon. He played as he always does—superbly—and the audience showered him with appreciative applause.

MARIE MORRISSEY ENTERTAINS AMERICAN OPERA SOCIETY

At a musicale and reception on July 23, Marie Morrissey entertained the American Opera Society at her apartment. The meeting was arranged in honor of Mrs. Waller Borden, president of the society, who has just returned from a three months' trip abroad. Among Miss Morrissey's guests were Mrs. Rockefeller McCormick, honorary president of the American Opera; Mrs. Charles S. Clark, Mrs. J. Mark Fowler, Mrs. Lowell Hoyt, Godfrey Haggard, British Consul of Chicago; Richard Hageman, operatic coach, and Walter Strong, publisher of the Chicago Daily News.

During the evening Miss Morrissey sang three ballads, and an announcement was made of the purchase of the first thousand dollar box for the American Opera, which was taken by R. R. Mallard, one of Chicago's socially prominent young bachelors.

Other officers of the American Opera Society include Mrs. Benjamin Affleck, Mrs. Calvin A. Whyland, Mrs. John J. Coulter, vice-presidents; Mrs. Edmund J. Tyler, Mrs. Charles S. Peterson, secretaries, and Mrs. Walter J. Jarrett, treasurer, and Mrs. Harry Atwood.

CLUB GIVES BIRTHDAY DINNER FOR  
HENRIOT LEVY

A birthday dinner given in honor of Henriot Levy at the Stevens Hotel on July

19, was participated in by members of the Henriot Levy Club. After the dinner all adjourned to the West Gold Room of the Stevens Hotel, where the members were brought in closer contact with their teacher. A veritable family circle was formed and humorous stories were the order of the evening. Mr. Levy was presented with a studio clock, and Mrs. Levy was given a bouquet of roses.

### German Grand Opera Plans

Arrangements for the second American season of the German Grand Opera Company have practically been completed. The company will be heard in the principal cities of the East, going as far west as Omaha, and north to St. Paul, in all a ten weeks' tour.

The repertory will consist of Wagner's Das Rheingold, Siegfried, Tristan und Isolde, Die Walkure, Goetterdaemmerung, Der Fliegende Hollaender, and Mozart's Don Juan. New scenery for the seven operas has been ordered from Theater Kunstgewerbehause, Berlin, the first of its kind in Europe. All stage lighting apparatus comes from the well known firm of Schwabe and Company, Berlin, while new costumes are being made by Theaterkunst Hermann J. Kaufman, also of Berlin.

Of great importance is the engagement of Kurt Albrecht as stage director, who for many years was stage manager of the former Royal Opera of Berlin, as well as other opera houses in Germany. The conductors will be Ernest Knoch, reengaged from last season; Ernst Mehlisch, General Music Director of the Baden-Baden Symphony Orchestra and formerly conductor of the Opera at Breslau and other leading theaters of Germany, and Hans Blechschmidt of the Hamburg Opera.

The best singers available in Germany and the United States have been engaged, making this opera company one of the finest of its kind. Among the artists recently engaged to appear with the company next season are: Johannes Sembach, tenor, formerly of the Metropolitan Opera Company; Hubert Leuer, dramatic tenor; Karl Braun, basso; Gotthold Ditter, dramatic baritone; Franz Egenieff, lyric baritone; Kammer-sanger Waldemar Henke, tenor buffo, and Hans Erwin Hey, basso buffo.

### Goossens in Hollywood

Eugene Goossens began his Hollywood season on July 23, this being his fourth year as conductor of the great open air concerts in beautiful Southern California. After his eminent success as conductor in the East and his no less great success with his opera at Covent Garden, he will be even more cordially welcomed in the West than has been the case in former years. During the course of his season he will not only give a number of novelties, among them several works by Bucharoff, but will also give opera in concert form.

### Stella Power in Debut

Stella Power, who made her musical comedy debut as prima donna of Murray Anderson's Almanac at the Colonial Theatre in New York on July 30, was heard in Boston as a concert artist when she was soloist with the Boston Symphony Orchestra in

1925. Miss Power made her American debut with Dame Nellie Melba, who has been her only teacher, and whose protégée she is. Miss Power's coloratura voice is a beautiful one, and she will undoubtedly prove a welcome addition to the small coterie of musical comedy prima donnas.

### Pius X School Summer Session Closes

A program of liturgical music practically unfamiliar to the general public was given on August 1 to mark the closing of the summer session of the Pius X School of Liturgical Music. The school is conducted under the direction of Mrs. Justine B. Ward and Mother Stevens, and is connected with the Convent of the Sacred Heart on the campus of which the Pius X Hall stands.

The feature of this Gregorian program was the Officium Pastorum, a dramatic development within the liturgy of Christmas used in the thirteenth century. The earliest germ of this was in the form of a Trope, introducing the Introit of the Third Mass of Christmas. In its development it finally evolved into a real drama and was placed at the end of the Office of Matins, linking this to the Introit and to the Mass and the Lauds which followed it. In olden days the actors of the drama were canons, priests, and choir boys, and the action took place in the church itself. From the many forms which exist of this drama the one chosen to be given on this occasion was taken from a Gradual at Rouen, and while in reproducing the extract, the words and music were preserved intact, certain changes in costumes being made since the parts were apportioned to school children.

All those who are familiar with religious rituals know what is meant by Matins and Lauds; these Offices, peculiar to the time of Christmas and which deal with the Genealogy of Christ, were sung by the Pius X summer school choir preceding and following the drama; and the personages of the drama were portrayed by members of the Pius X Choir.

It is not necessary to take into consideration the fact that the summer school was only six weeks long, when extending credit to those who sang the Matins and Lauds; the work was of such high standard that no excuse is needed. Outstanding was the beauty of tone of the ensemble—a sweet, flowing quality of singing, totally in keeping with the clear, direct style of the Gregorian music. There is imparted to the students a clear idea of the spirit of this music, and the methods used for instruction are founded on a solid background. Not only in the ensemble were these characteristics noticeable, but also in the solos, of which there were quite a number.

The dramatic personae in the sketch were the Angel, who introduced the action; Seven Girls representing the Choir of Angels; Shepherds, and St. Joseph. Beside the crib, in which the Christ Child lay, Mary, the Mother, was seated. In these singers one noted not only the same lovely tone as in the previous ensemble, but also sureness of performance and beautiful Latin.

In the audience were many prominent persons who carefully followed the presentation, among them officials of the Catholic Church.

### Florence Brock Gives Successful Recital

On July 23, in McMillin Hall, Columbia University, Florence Brock, coloratura soprano, gave an excellent and most exacting program, with Mildred Gardner at the piano.

Miss Brock is from Shreveport, La., and is the possessor of a beautiful, splendidly trained voice. She has spent the last two seasons in New York City, studying and



ABRAM CHASINS

(right) and Morey S. Benjamin, two friends whose persons represent the best interests of music and of Wall Street respectively.

coaching with Yeatman Griffith, noted vocal pedagogue. Her program on this occasion included works by Scarlatti, Sgambati, Paradise, Beethoven, Grieg, Schubert, Meyerbeer, Chausson, Saint-Saëns, Debussy, Woodman, Josten and Gardner.

Miss Gardner gave excellent support at the piano, and is also well known as a composer. Her song, My Star, which ended the program, called for an enthusiastic repeat from the audience. Miss Gardner has accompanied for Yeatman Griffith in his New York studios for a number of years.

### W. Warren Shaw Summer Notes

Students from the opera class of W. Warren Shaw, who is head of the vocal department at the University of Vermont Summer School, made their first appearance before the University assembly on July 12, when they presented a program including solos and chorus numbers from The Bohemian Girl.

The following week, Julia Daum, soprano from Columbia, Pa., and one of Mr. Shaw's advanced pupils, was heard in recital, while another recent appearance for Shaw pupils was a performance of the Inflammatus, given by members of his opera and oratorio class, with Isabella Guthrie as soloist.

Mr. Shaw's daily intensive course on Authentic School of Voice Production is proving very popular, and recent registrations include Mr. and Mrs. Floyd Yewell of Port Washington, L. I. In connection with this course, Syrene Lister, assistant to Mr. Shaw, recently gave an interesting lecture and demonstration on the auto-laryngoscope to show the workings of the vocal mechanism.

### Ednah C. Smith with Schumann-Heink

Ednah Cooke Smith, contralto, and teacher of New York and Philadelphia, recently returned from Kansas City, Mo., where she attended Mme. Schumann-Heink's master class at the Kansas City-Horner Conservatory as well as taking private lessons with the celebrated teacher.

Miss Smith is highly enthusiastic, declaring that it was a "wonderful experience and inspiration." But Miss Smith is not the only one who enthused. At a farewell musicale, in which a few of the members of the master class participated, Besse D. Waters, dean of women at Horner Conservatory, noted that Miss Smith stood out conspicuously, because of her "rare mezzo-contralto—a rich, beautiful voice, strong, powerful and compelling."

### Buhlig's Master Classes

Richard Buhlig concluded his second series of classes in piano playing in all its aspects of style, interpretation and technique on August 9, in Berkeley, Cal. He held a similar class in Los Angeles at the Three Arts Club from May 14 to June 21.

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## Children's Program Pleases Ravinia

Lucia Presented for First Time  
This Season—Rethberg Kept  
Busy—Other Operas  
Also Delight.

RAVINIA—The third of Ravinia's national concerts was given on July 22; the program was confined to Italian music. The orchestra program was played by the Chicago Symphony, under the direction of Eric DeLamarter, and included numbers by Cherubini, Vivaldi, Wolf-Ferrari, Casella, Sinigaglia and Rossini. Alfred Wallenstein, cellist, was the soloist. The Royal Italian Consul-General, who was guest of honor, made a short address.

### TROVATORE (EVENING)

Rethberg, Martinelli, Danise and Claussen, in the leads were heard again in Verdi's *Trovatore*, with Papi at the conductor's desk.

### MANON, JULY 29

Massenet's *Manon* gave patrons another opportunity to hear Yvonne Gall in the title role and Mario Chamlee as the young Des Grieux.

### LA RONDINE, JULY 30

La Rondine had another successful presentation with the same cast heard previously, and so well headed by Lucrezia Bori as Magda.

### LUCIA, JULY 31

One of the week's high spots came on Wednesday night when, for the first time this season, Donizetti's *Lucia* was offered, with Giovanni Martinelli in the role of Edgardo, opposite Florence Macbeth, who appeared in the name part. There are several operas of the repertory in which Martinelli is given opportunity to utilize his lyric voice in roles which are for the most part dramatic; but it is seldom that Ravinia patrons have the chance of hearing him in a role purely lyrical. Such a role is that of Edgardo in *Lucia*. Reviewing that performance, Edward Moore the eminent critic of the Chicago Tribune wrote, on August first: "I had never heard Giovanni Martinelli sing the part of Edgardo before. It was therefore both a surprise and a pleasure to hear how accurately and deftly that vigorous voice intoned the melodies that Donizetti set down for this role, with what good sense of the stage he carried off both its

musical and dramatic aspects. It is true, Florence Macbeth has been heard in the name part of the opera more than once. But if she had not been, there would have been trouble in recognizing the resourcefully comic maid of *La Rondine* the night before in this tragic and tuneful lady. She and Martinelli carried most of the performance between them, for in this performance the part of Giuseppe Danise as Sir Henry was greatly cut, his most important scene being omitted altogether."

### CHILDREN'S PROGRAM, AUGUST 1

It is pleasurable to report that at the Children's concert given on August 1st, Janet Gunn appeared for the first time at Ravinia. She is a pianist who has only reached her thirteenth birthday. This little girl is the daughter of Glenn Dillard Gunn, critic of the Chicago Herald-Examiner; president of the school that bears his name and himself a pianist of much renown as well as a conductor of no small ability. With such a father, it is not remarkable that little Miss Gunn has developed musical talent far in advance of her years. Let it be said, however, that she is not a pupil of her father but of her mother, who since her marriage retired from the concert field and spends much time in educating her children (Continued on page 25)

### Coolidge Festival Dates Announced

The next Festival of Chamber Music to be held at the Library of Congress at Washington, under the provisions of the Eliza-

beth Sprague Coolidge Foundation, will take place on October 7, 8 and 9. There will be five concerts, one on October 7, two on October 8 and two on October 9. The chamber organizations will include: The Roth String Quartet of Budapest, the Barrère Wind Ensemble of New York, and the Gordon String Quartet of Chicago. Other participants will be Harold Bauer and Arthur Loesser, pianists; George Meader, tenor; Lynnwood Farnam, organist; Frank Bibb and Lewis Richards, harpsichordists; and Marion Kerby and John J. Nile in a program of American folk music. The last concert, on Wednesday evening, October 9, will enlist the services of a chamber orchestra composed of members of the Philadelphia Orchestra under the direction of Leopold Stokowski, when the orchestral arrangement of Bach's *Art of the Fugue* by Wolfgang Graeser, and the Concerto of Hindemith for organ and chamber orchestra will receive their first performances in America.

### Philadelphia Conservatory Awards Scholarships

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman managing director, announces the award of two Juilliard Foundation Extension Scholarships to students in the school. The winners of this honor are Naomi Koplin and Geraldine Stout. They will study under Olga Samaroff, in the Philadelphia Conservatory, which hereby takes its place among the limited number of schools in the United States accredited by the Juilliard Foundation.

## Busch Refuses Honorarium From Menuhin

Yehudi Menuhin's parents recently received a touching letter from Prof. Adolf Busch, German violinist and composer, with whom Yehudi is now working in Basel, Switzerland. The letter came exactly one month after Yehudi began to study music with Prof. Busch. It reads as follows: "As to Yehudi's sessions with me, I refuse to accept any honorarium (tuition fees). I love and worship this boy; he is to me as a son and friend! One cannot charge one's own son and friend for services rendered! You, Yehudi's parents, will best understand it!" The letter concludes with the statement that Mr. Serkin, Prof. Busch's accompanist, who offered to teach piano to Yehudi's sisters, Hephzibah and Yaltah, also refuses to be paid for the lessons he gives them. "They are so talented and give one too much pleasure to accept money for the privilege of teaching them," he declared.

This incident with Prof. Busch is a repetition of that with Georges Enesco, Ru-

manian violinist and composer, with whom Yehudi studied in 1927 in Paris and Sinaia, Rumania. When approached by Yehudi's father at the end of the first month of work in regard to paying tuition fees, Enesco refused to discuss the money question, saying, "Yehudi taught me not less than I can ever do for him. Never in my life have I been so careful in my music as when I think of this Yehudi!"

In honor of these two masters who give of their best (Enesco a few weeks ago making a trip from Paris to Basel to show Yehudi one of his sonatas) to help develop this phenomenal violinist's gifts, a scholarship fund to help struggling talented violin students in the pursuit of their studies as well as debuts, has been established in Paris in honor of Enesco, to be at the disposal of the Association amicale des Prix de violon du conservatoire de Paris, and in Basel and Berlin in honor of Prof. Busch, to be at his disposal. J. K.

## Elly Ney Scores at Hollywood Bowl

Distinguished Pianist Fascinates  
15,000 People in Beethoven  
Works—Molinari's Con-  
ducting Effective

LOS ANGELES, CAL.—The second week of the Bowl symphony concerts and the second week of Molinari's conducting deepened the effect of his work on the public. He opened the first program (Tuesday) with *Autumn* from Vivaldi's *Four Seasons*. This was the conductor's own adaptation of the classic and was an event to be remembered not only for the conducting of the work but also for the incidental solos performed by concertmaster Noack, which were in effect practically a violin concerto, and the piano obligato by Claire Molinino which was likewise effective.

Friday night, the advent of the dynamic Elly Ney, pianist, as soloist, brought out about 15,000 people. She played Beethoven's *Emperor Concerto*, and, for an encore, Beethoven's *Country Dance*. She is sufficiently "big" as a pianist and her personality is such as to achieve a tremendous success in a place like the Bowl, and her solid musical tradition makes her an exceptional exponent of the classics. Vivaldi again appeared as the program's opening, with *Spring*, also from *The Four Seasons*, also featured.

For his last program, Molinari opened with Beethoven's popular fifth symphony. It occupied the first half of the program and received a satisfactory reading. The second half brought Gluck's *Minnet* from *Orpheus*. The *Scherzo* from Mendelssohn's *Midsummer Night's Dream*, Moussorgsky's *A Night on Bald Mountain*, and closing with Rossini's *Semiramide Overture*.

Signor Caselotti presented his pupils in a costume song recital at Long Beach on July 16.

Rudolph Reuter, pianist, is conducting a summer class at the Westlake Conservatory.

Alberto Conti, young Italian conductor, who is to be conductor of the new Columbia Opera Company, has arrived and will begin rehearsals immediately.

Kurt Mueller, pianist and composer, has pupils enrolled from most of the states in the union, among them Miss Puccini, niece of the great composer, who at present lives in Denver. B. L. H.

## News Flashes

### Philadelphia Orchestra to Broadcast

The Philadelphia Orchestra has sold its services to a commercial hour and will broadcast once during October, November and December. It is stated that Leopold Stokowski will conduct the performances of the orchestra during these hours.

### Chalfont Debuts in Traviata

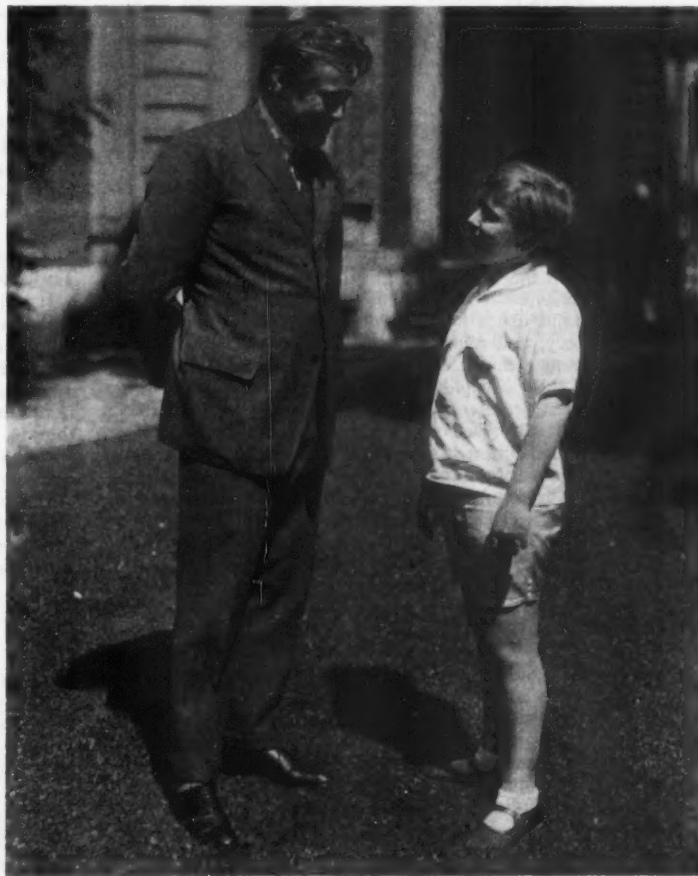
(Special cable to the Musical Courier)

Gorizia, August 4—Lucille Chalfont had great success here recently in her debut in *Traviata*. (Signed) L.

### Parsifal Triumph in Cincinnati

(Special telegram to the Musical Courier)

Cincinnati, O., August 6.—The Cincinnati Zoo Opera Company, under the direction of Isaac Van Grove, achieved a great triumph in presenting a splendid performance of *Parsifal*. Forrest Lamont as *Parsifal*, Marta Wittkowska as *Kundry*, Henri Scott as *Gurnemanz*, Fred Patton as *Amfortas*, Robert Ringling as *Klingsor*, each scored a personal triumph. Chorus, staging and costuming were excellent and the out-of-doors atmosphere of the park made a superb setting for this opera. The performance began at five-thirty o'clock in the afternoon, with intermission from seven to eight-thirty, and dinner was served at the Zoo clubhouse. Two more performances will be given. Herbert Gould will sing *Gurnemanz* on Wednesday. (Signed) Marie Dickore.



PROF. ADOLF BUSCH AND YEHUDI MENUHIN

## News Flashes

### San Francisco Greets Bruno Walter with "Bravos"

Word has been received from San Francisco, Calif., that Bruno Walter conducted the San Francisco Symphony Orchestra in the sixth concert of the summer series in a brilliant program of representative numbers by Weber, Beethoven, Strauss and Liszt. An audience of 8,000 gave evidence of approval in applause and shouts of "Bravo," and the critics pronounced Mr. Walter the greatest symphonic conductor to visit San Francisco since Karl Muck brought the Boston Symphony there during the 1915 exposition. C. H. A.

### Ganz Scores in Denver

(Special telegram to the Musical Courier)

Denver, Colo., August 5—Rudolph Ganz was tendered a most enthusiastic ovation upon his return to the stage of the Elitch Gardens Theater and was loudly cheered at the conclusion of this, the first of four symphony programs he is conducting during August. (Signed) A. B. D.

### Orchestra Walks Out at Hollywood Bowl

A report from Los Angeles states that the Hollywood Bowl Orchestra walked out last week before the concert on Tuesday evening in sympathy with the strike of the Stage Electricians Union in regard to installing a \$12.50 Union man to operate lights heretofore run by the gardener, said to be an experienced electrician, for \$3.50.

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NEW YORK AUGUST 10, 1929 No. 2574

Music, like oysters, is less plentiful during the months that have no "r" in them.

There are about forty symphony orchestras in America. About 400 more are needed.

George Gershwin is fast becoming a veteran composer of jazz written in imitation of good music.

Radicalism is the order of the day. Schoenberg recently called Bach the greatest musician that ever lived.

The time seems to have come to set an exact valuation upon modernistic music. Well, what is it worth?

United States paper money is smaller in size but the getting of it looms just as large as usual for the average musician.

Says Life, a comic weekly that is often only too sadly truthful: "A critic is a stowaway on the flight of someone else's imagination."

Many famous musicians are summering in Switzerland but this implies no improvement in the two famous near-arts of that country, yodelling and zither playing.

Paris had a Wagner opera season this summer, and took back all it thought and said about the terrible Richard during the late war. C'est drôle, n'est-ce pas?

The dullness of life in the average small town is relieved frequently by the opinions which the rival musicians of those communities whisper publicly about one another.

When serious artists stoop to make records, or give radio performances, of catch penny compositions that are unworthy but popular, such concessions to moronic tastes constitute a species of musical bootlegging.

"Speech Translating Device Used at C. of C. Session"—"The addresses are brought to the hearers through earphones attached to each seat. By moving a small button, the listener can choose his own language, be it English, French or German, or the language of the speaker, if he is using another tongue." (Herald Tribune.) How about installing these in our opera houses? On second thought—no. Some

member of the Purity League might learn the plot of Walkure.

"Efficiency" is the typical motto of this country but it is no longer confined only to business. America is insisting on efficiency also from its musical performers, composers, and teachers.

The "discovery" of several "hitherto unknown" works by Bach, Pergolesi, Handel, etc., is reported in the musical press of Europe. This sort of thing happens every summer, in the dog days, when musical news grows scarce across the Atlantic.

"Every State in the Union is a 'most' State," says a visiting foreign journalist. New York, for instance, has the most opera, the most symphony concerts, the most music critics, the most concert appearances of Toscanini, and the most persons who never go to concerts or operas at all.

Emperor Nero, the historic fiddler, had a claque system all his own. When he produced and acted in his own plays, pretorians armed with clubs sat among the audience—just in case the masterpiece wasn't appreciated. The phrase "thunderous applause" probably dates from that time.

At the performance of Verdi's Requiem at the Stadium on July 31 Reinald Werrenrath read his part from an autographed score presented by Verdi to the singer's father at the world premiere of the work. Possibly that fact acted as an additional inspiration, because Reinald was even more glorious than usual.

Among the arrivals on the White Star liner, Majestic, on July 31, the daily press made special mention of Otto H. Kahn, New York banker and musical Maecenas; Sami Pasha, Egyptian Ambassador at Washington, and Phil Scott, British heavy-weight pugilist. Mr. Kahn thought the unsought publicity capital, Sammy (beg pardon, Sami) found it a coup d'état, and Scott considered it a knockout.

Our land may not be ideally musical but at least we manufacture 6,000,000 motor cars per year, consume 12,000,000,000 pounds of sugar, spend \$9,000,000 for hair tonic, and crime costs us \$13,000,000,000 per annum. Assuredly this is a great country even if we have no National Opera, no National Conservatory, and our government contributes not one cent toward the encouragement of American music or musicians.

The Manhattan Symphony Orchestra, Henry Hadley conductor, proposes to give thirty Sunday evening popular concerts during the coming season with such celebrated soloists as Efrem Zimbalist, John Powell, Julia Claussen, Germaine Schmitzer, Marie Sundelius and Frederic Fradkin, who have promised their services. A suitable hall where these concerts can be attended by the general public is sadly needed, and therefore a building fund is being raised for this purpose. The Manhattan Symphony Orchestra announces that all contributions will be gratefully received.

## GOOD LIBRETTOS IMPORTANT

An editorial in a New York paper, commenting upon the death of Von Hofmannsthal, remarks that "despite the notion that the music is everything, no grand opera has succeeded without a rattling good story, and in many grand operas the story has redeemed music that is palpably feeble . . . Neglect of this principle is probably what has kept American opera from coming into its own. . . . It was not until Mr. Deems Taylor bethought himself to get a good librettist that we had an opera that made any impression at all."

Unfortunately for this theory, opera is and always will be a musical entertainment, and in it "the music is everything" despite any opinion to the contrary.

To give the libretto importance as Wagner theoretically intended to do is a step in the wrong direction. It simply results in the temporary success of works which are carried through by their "rattling good story" and lowers the musical standing of the opera house.

The fact is that few of us have any idea what the majority of operas are about. If the libretto is good and easily understood, so much the better. But if the music is sufficiently magnificent and appealing, the libretto, after all, matters little enough.

There are very few operas that have lived of which the music is not constantly heard in concert form, on mechanical players, or even on the grindorgan.

## Tunes in Teaching

Guy Maier has made what has the appearance of being a new and amazing discovery. He has actually discovered that tunes have something to do with music!

It seems a marvellous thing, so completely has this fact been overlooked or forgotten—except by the "popular" writers (like Schubert, Tschai-kowsky—and Berlin)—and modernists have the supremest contempt for the "popular" writers because, forsooth, they write tunes!

Guy Maier's belief in tunes has resulted in a book of piano instruction. In its preparation Mr. Maier has been aided by Miss Corzilius directly—and indirectly by a number of other teachers who have had experience with children and have experimented with the Maier-Corzilius method.

The basis of it is the proper pointing of attention; the attention of the student is brought to bear upon—tunes.

Strange, isn't it? Tunes have always been the last things to be considered in piano instruction. Always? Well, nearly always.

There have been scales, chords, arpeggios, fingerings, technical problems, everything except that which must be the very foundation of proper creative faculty—the tune.

Maier's plan is to give the student the tune-germ and to encourage the working out—by the student—of the rest of it.

Playing by ear! "Picking out" accompaniments at the keyboard! Horrors!

Some of the teachers have cried out in angry protest against this encroachment upon their time-honored prerogative of making piano instruction as dull as possible, to separate it as far as possible from "music."

A tune? Dreadful! Why, the child might actually enjoy it!

\* \* \*

The commonsense view of the matter is simply that the tune is the basis of all music, and is, strictly speaking, the only thing in music which is at all likely to attract children. It is no less a matter of fact that the tune is the only thing which to any extent attracts the average adult.

When people, either children or adults, become musically trained, they gradually become conscious of other things in music beside tunes. Yet it is obviously true that the music which has lived, even music of the classic type, is music of which the thematic material has an importance of its own.

These are simple facts, and upon them the Maier-Corzilius book is based. The attention of the child is caught, and he is encouraged to give attention to harmony and accompaniment by being required to fill in that part of the composition himself.

Obviously, such a system must be effective, but the object of these comments is not to commend the book, though greatly commendable it certainly is, but to bring attention to the fact that here at least is a complete recognition of tune. (The only other such recent recognition that we know of was in the shape of a series of articles which appeared not long ago in the *Musical Courier*, entitled How to Write a Good Tune, by Patterson).

It will be recognized by every musical reader that in every form of musical instruction, whether instrumental or theoretical, arrangement and technicalities associated with arrangement have been given the place of honor. The result has been that students have learned neither to write tunes nor to pay attention to tunes in whatever branch of music they were endeavoring to become proficient.

If the Maier-Corzilius book results, as it probably will, in making American musicians and music students "tune-minded," it will perform an invaluable service.

## The Vicious Circle

(From the Portland, Ore., Oregonian)

"Toscanini does not like Tschai-kowsky's music," remarks the astute editor of the *MUSICAL COURIER*. "Tschai-kowsky did not like Wagner's music. Wagner did not like Liszt's music. Liszt did not like Rubinstein's music. Rubinstein did not like Tschai-kowsky's music. That makes the vicious circle complete." Mr. Liebling's neatly fashioned paragraph is the briefest and most incisive sermon we have read elaborating on the ancient moralizing: "There is no accounting for taste." Many will appreciate Liszt's attitude in failing to like Rubinstein's music; Wagner's in failing to like Brahms'; but it will throw into consternation many idolators of the great Toscanini to learn that the maestro can't abide the music of one Peter Ilitch Tschai-kowsky.



# Variations

By the Editor-in-Chief

So busily and successfully did young Mayburn sell electric refrigerators in Chicago that his many friends thought his mind a prey to overwork when he announced his intention to give up business and devote himself to the study and practise of music, and particularly the piano.

"True," argued Booth, "you play fairly well for a fellow who has taken only a few lessons, and you compose some pretty good tunes and all that, but those are accomplishments, my boy, merely accomplishments of the kind that make you a temporary hero at parties, but nothing more. Who ever heard of a fellow with brains—that is, able to average thirty-five refrigerators per week—going into the musical business? You need a vacation, old man."

To such and other speeches Mayburn had but one reply: "You don't understand," he would answer; "I feel a sort of call in music. It is because I play 'pretty well' that I would like to play better, and it is because I have written only light tunes that I have the desire to compose something more serious. I feel it in me, and I shall at least give myself a chance. Then I won't have to spend the balance of my life in vain regrets."

Mayburn was energetic and direct in everything. Once resolved on a course of action, he followed it systematically and perseveringly. He decided that owing to his many friends and other connections in Chicago, residence there would be too distracting, and so he jumped on a train and went to New York.

"There is, too, a certain prestige about studying in the metropolis," argued Mayburn to himself, "and I have a wider selection of famous teachers. Fortunately I have saved enough money to pay for private tuition. I am not fool enough to imagine that I could get instruction in any of those institutions which give free lessons and scholarships and pay your board, supply your practise piano, and buy your music for you."

After arrival in New York it did not take Mayburn long to narrow down his course of action. To his mind there were three noted teachers suited to his purposes and he would interview them and then make his choice. "I'll draw them out," he soliloquized, "and select the one whose method seems most concentrated and progressive. There are Kensington Uptodate, Professor Aloysius Oldfoggy, and Feodor Virtuoso. Well, here goes for Uptodate first."

Mayburn presented himself immediately at the studio; was informed that the famous man even then was giving instruction; sat himself upon the uncomfortable kind of chair to be found in the waiting-room of every studio and doctor's office; and gazed wonderingly at the many strange pictures that covered the walls.

There were illustrations of piano actions, of skeleton hands, and of queer, complicated machines and implements that Mayburn had never seen before, and whose uses he could not determine; then there were charts of all kinds, covered with figures, lines, and circles; anatomical diagrams of the nerves and tissues and muscles of the hand; and finally many framed documents, which, on closer inspection, proved to be patents for various inventions of Professor Uptodate.

"Not only a musician, but also a man of science," mused Mayburn; "he should fill the bill."

Just then the inner door opened, and the famous pedagogue, lean, tense, and bespectacled, came forth, bowing out a vacant eyed female pupil.

"Ah, my dear young man, what can I do for you this afternoon?" Uptodate asked, turning to Mayburn.

Quickly the latter explained the object of his visit, and Uptodate led him into the studio, where stood a grand piano and a number of the machines the pictures of which Mayburn had seen on the walls of the outer room.

"I do not believe in wordy preliminaries. We can have our first lesson immediately," said the scientific man, sitting down before a low table, on the other side of which he placed a chair for his new pupil.

Mayburn felt much relieved at not being asked to play. He had been debating in his mind between Godard's ancient Second Mazurka and Mayburn's "Valse Sentimentale."

"Place your hands in mine," requested Uptodate, and then proceeded to press and knead Mayburn's digits until the young man became uncertain whether he had applied for piano instruction or for massage treatment.

"You have a normal hand," announced the savant, "and I think that after a five months' course of proper physical training I can place you at the piano. This may seem rather a long time to you, but in the end you will find that the correct way is always the shortest. You beginners have not an inkling of the intricate construction of the hand, fingers, and wrist; nor of what infinite patience and knowledge are required to develop properly the many muscles and nerves on whose control depends a perfect technic. Do you know how many bones there are in your wrist?"

Mayburn replied that he did not, and then, when his questioner looked surprised, hastened to add that he had always supposed there was one—"that is, one bone in each wrist."

Uptodate remained unmoved, and, merely raising his eyebrows, answered: "There are the scaphoid, the semilunar, the cuneiform, the pisiform, trapezium, trapezoid, magnum, unciform, metacarpal, first row of phalanges, second row of phalanges, and third, or ungual, row of phalanges."

Mayburn looked at his wrist very respectfully, and said he was surprised.

"Indeed, you may well be," commented Uptodate; "that is a thing which very few pianists know."

"Do you suppose Rosenthal and Bauer, and Paderewski, and some of those, know it?" asked Mayburn. As already stated, the Chicagoan was of an eminently practical turn of mind.

"They do not," returned the great teacher; "and I may safely say that if they did, if they were to take only a three months' course of my method, they would play twice as well as they do. Now, how can a person play octaves who does not know what bones there are in his wrist, nor their separate uses, nor their relation to one another?"

"But Rosenthal's octaves—"

"Yes, they are rapid, I know, but not correct, my boy; not based on scientific principles. He has a fine wrist, a wonderful wrist, and my one regret is that I was not allowed to train it. What a wonderful octave player I might have made of Rosenthal!"

With a deep drawn sigh Uptodate reached for a little wooden instrument that looked like a glove measure and adjusted it to Mayburn's right hand.

"This is an anthropometrical instrument, constructed on the lines laid down by Lombroso and Bertillon. You know who they were?"

"I know very little of the Italian school of music," answered Mayburn meekly. Uptodate looked surprised, but he made no comment.

"These measurements will aid me in determining your degree of temperament. At the next lesson I shall ascertain your cranial proportions, which will reveal to me the receptivity of your hands. Sort of an inverse system, isn't it?" asked the master, chuckling.

"I should say it is," answered Mayburn, without any intention of sarcasm, however.

"Now, young man, let me ask you if you know of what your muscles are composed?"

"I used to know, but it's so long since I went to school, I—I guess I've forgotten."

The look on Uptodate's face signified as plainly as words: "You, who do not know of what your muscles are composed, would be a pianist?"

Mayburn felt the silent reproach, and shifting uneasily in his chair, he asked: "Of what are they composed?"

Uptodate ignored the question entirely, and pounded another: "Have you ever heard of protoplasmic nuclei and the perimysium?" Mayburn had not, and he felt very much ashamed.

Uptodate gazed at him very sharply, and asked slowly and deliberately: "Then I suppose you do not even know the difference between striated and non-striated muscles?"

Utterly crushed, Mayburn was compelled to admit his absolute ignorance, and for the first time he realized what an enormous distance lay between him and the top of the pianistic Parnassus.

"I can read at sight and transpose," he stammered, "and I have absolute pitch, and I can play chromatic thirds up and down with my left hand, and—"

"Tut, tut!" broke in Uptodate, "those are minor accomplishments, useful only when scientifically applied. I make bold to say that you cannot tell me which muscles of the forearm turn the palm downward, nor which bend the fingers toward the palms?"

"No, I can not," admitted Mayburn, miserably.

"The pronator radii teres and the flexor profun-

dus digitorum," said the remarkable informant. "Now, before we go any further at our next lesson," he added, glancing at his watch, "I wish to call your attention to some of my inventions, which all my pupils must use. Here is the 'Uptodate Reversible Deltoid Exerciser,' the 'Uptodate Nickel Plated Triceps Developer,' the 'Uptodate Electric Inducer, for Stimulating the Ulnar Nerve,' and the 'Uptodate Galvanic Generator, for Generating Calcic Phosphate'—very useful in octave playing," concluded the proud inventor. "The price is reasonable; only \$200 for the lot, oak finish; \$250, mahogany finish."

With a ghastly smile, Mayburn took his leave, after being informed that his next lesson would be on the following morning, at which time he would be expected to pay for twelve lessons in advance, and to buy the musical machine shop as outlined by its creator.

"Well," reflected the student, as he left the house of learning, "that simplifies the task of selection at any rate. The race now shifts down to the other two. Uptodate has seen the last of me. Whew! It feels good to be able to talk straight English to myself. Wonder if he thought I wanted to study medicine?"

Next morning Mayburn hunted up Professor Oldfoggy, whom he found on the top floor of a rickety building, in a dingy room, almost filled with a grand piano buried under piles of dusty volumes and manuscripts. In one corner stood a harpsichord.

The old man listened deferentially to Mayburn's explanation of the cause of his visit, and seemed so greatly pleased and honored that the young musician at once mentally decided on Professor Oldfoggy as his teacher.

"You know," began the latter, in a quavering voice, and regarding Mayburn with a pair of eyes that seemed to look far beyond the present—so far back, at least, as the thirteenth century—"You know I am different from these modern teachers—than my colleague Uptodate, for instance."

"Thank heavens," thought Mayburn.

"I believe in the old, the established, the tried and proved," continued Professor Oldfoggy, gazing deep down into the cavernous spaces of Time; "I go on slowly but surely, gradually but thoroughly."

"That's what I need," answered the student.

"Eh? Yes, of course. That is the secret of true, lasting musical knowledge. Begin at the beginning. This modern music is not the beginning. One doesn't eat the dessert before the soup. Frescobaldi, Scarlatti, Purcell, Bull, Palestrina, Froberger, Bach, are the soup; Mozart, Haydn, Beethoven, Schubert, and Schumann, are the dessert."

"What would you call Chopin, Brahms, Liszt, and Wagner?" asked Mayburn, politely.

"I never heard of them," answered Professor Oldfoggy, steadily regarding the year 1006 B. C.; "to what school do they belong?"

Mayburn could not say positively, but he believed they belonged to the "romantic" school.

"Maybe," returned the old man, "but it seems strange that I should not know them. Now, my theory is that in order to play the piano properly one should first understand the virginal, the spinet, the clavichord, and all those earlier instruments of percussion that first suggested, and afterward led up to, the modern piano; and on the same principle I believe that before playing this lighter music of Beethoven and his contemporaries it is absolutely necessary first to have thoroughly mastered the music of the preceding ages down to the very earliest beginnings of the art."

"Certainly," assented Mayburn, most uncertainly.

"Therefore you must forget everything you ever learned about music, and make your mind a blank."

"Shall I play something for you?" asked Mayburn, desperately, not, however, without immediately falling into his old indecision about the Mazurka and the Valse Sentimentale.

"That will not be necessary," Professor Oldfoggy made answer, shifting his glance to the Glacial Age; "I shall not require you to play a note for six or eight months. First become imbued with the proper spirit of the old masters, then interpret them. Much of their music is by far too sacred for actual performance. Study it, worship it, but do not play it. Think this all over, and if you can decide to try my method, come tomorrow for your first lesson."

So saying, Professor Oldfoggy fixed his look on an epoch so long before the beginning of all things that Mayburn shuddered, and after a hasty promise to return next day, sought the sunny street with all possible dispatch.

"Well, there's one left," ruminated the young man that evening as he reflected upon the experiences of the past two days; "I might as well have begun at the other end."

He spent the next morning in practicing the Ma-



zurka, which he had finally decided to play for the great artist, Feodor Virtuoso.

"Certainly, my boy," said the latter, after Mayburn had presented himself, "I can find time for you, although my concert engagements keep me busy constantly. Of course, you understand that your lessons may be rather irregular, and that sometimes they may not be at all, but naturally enough I expect you to pay just the same. You are agreed to that, eh? Well, then, we shall be good friends very quickly. You know there are always some penalties attached to studying with a great artist. But, then, his instruction is so different, so much more interesting and vital than that of the pedant. I shall treat you not as a pupil, but as a brother artist. Yes, indeed, you are an artist; I can see it in your face. Have you ever heard one of my recitals? No? That is a lesson in itself. But I forget; what have you prepared to play for me?"

Beaming, happy at last, Mayburn replied: "Godard's Second Mazurka."

"Ah, this one?" queried the pianist, jumping to his seat at the piano, and running his fingers lightly through the graceful opening of the piece. "It is a dainty thing. What a fine, fresh talent was that of Godard's! Too bad he died so young. This second theme here is perfectly lovely. I still use a great deal of the older romantic French school. Do you know them at all? This beautiful Chant sans Paroles, by Saint-Saëns?"

Virtuoso played it, and Mayburn remarked that it was indeed very lovely.

"Ah, if you say that, you surely do not know the symphonic Variations by Franck," cried the great artist; "let me play them for you."

When he had finished (after half an hour), the young man expressed his admiration, and remarked: "I once played some variations, but—"

"Ah!" interposed the other; "I know, Beethoven's thirty-three variations on a theme by Diabelli. I'll play them for you."

Another half hour having been consumed, Mayburn began to hope that the performer's excessive energy would begin to lessen, but with the last chord of the Beethoven piece, the perspiring performer shouted: "The development of the variation form is most interesting. For instance, Chopin, a great genius, was lamentably lacking in this musical faculty. His 'Don Juan' variations. You don't know them? I'll play them for you. And then there are Brahms' two marvelous books on Paganini themes, and Schumann's monumental Etudes Symphoniques! I'll play them all for you. I'm glad you asked me. I could play all day like this for talented pupils."

At the end of two hours, Virtuoso, still full of ambition and variations, shouted: "Isn't this octave passage great? Reminds me of Liszt's 'Hexameron.' I'll play it for you later. Do you like this Brahms? The moderns, too. Debussy wrote no variations. Do you know his music?"

He repeated the question twice, then took his hands off the keys and looked over his shoulder.

He was alone in the room!

"Wretch! Idiot!" he screamed; "to insult me like that, and I gave him a three hour lesson. I'm too generous! I'm a fool! I'll never do it again! Never!"

But Mayburn heard nothing of the outburst, for at that moment he was standing in the telegraph office, writing out a wire to Zero, Cooler & Co., of Chicago, and reading:

"Reconsidered musical career stop returning Chicago tonight stop if former position open glad to resume stop respectfully Frederick Mayburn."

For tonal indigestion caused by too much modernistic music, the best remedy is a good dose of bicarbonate of Bach, Beethoven, or Brahms.

A noted New York optimist has just declared: "We are on the threshold of a period of peace and happiness unparalleled, I feel, in human history." Are concerts of modernistic music about to be abandoned in this city?

The following new operas are scheduled for early performance in Germany: Arnold Schönberg's *Von Heute bis Morgen*, based on Max Blöndel's novel; Alexander Tcherepnin's *Die Hochzeit der Sobeide*, with libretto by Hugo von Hofmannsthal; one-act operas by Bela Balazs entitled *Achtung Aufnahme* and *Katastrophe 1935*; Darius Milhaud's *Christophe Colomb*, based on Paul Claudel's novel; and Erwin Dressel's *Marienlegende*, with text by Arthur Zweininger. Some of the new operas scheduled for early performance in America are *Aida*, *Traviata*, *Lucia*, *Carmen*, *Faust*, *Tales of Hoffmann*, *Pagliacci*, *Rigoletto*, *La Tosca*, *Bohème*, *Barber of Seville*, *Lohen-*

*grin*, *Tannhäuser*, *Gioconda*, and *Cavalleria Rusticana*.

I would dearly love to see some of the pretentious piano composers of today try to write a prelude, mazurka, waltz, or nocturne, as perfect as any by Chopin.

One can feel with B. F. A., who writes:

It is the time of the year to drive on Sunday far away from the hot city through miles of traffic congestion to some sweet, sequestered lake nestling in the eternal hills, there in the cool, peaceful shade of a noble hemlock tree to listen all the day to the phonographs and radios of the campers who have dug in nearby.

"Music is divine, but musicians never were saints," says Dr. W. A. Yardley. How about Saint-Saëns?

Ernest Newman says that he often has wondered what a son of Tristan, by Isolde, would have been like. I can relieve Ernest's puzzlement. Tristan, Jr., would have obtained the formula of Brangäne's potent love recipe, and made a vast fortune by selling the stuff in bottles.

LEONARD LIEBLING.

### MUSICAL ACTIVITY IN JAPAN

A budget of material is received from a MUSICAL COURIER subscriber in far-away Japan. It contains the card of Joseph Laska, conductor of the Takaradzuka Symphony, professor at the music department of Kobe College, "Bundesrat der Welt Musik und Sangesbundes für Japan"; it contains a program of a concert of the symphony orchestra, including a Haydn symphony; eight songs with German text by Joseph Laska, sung by Miss S. Nozaki, soprano; Rimsky-Korsakoff's *Mai Nacht* overture; Tschai-kowsky's *Fatum*; Dargomijsky's *Finnländische Fantasie*; it contains a program of a *Lieder und Klavierabend* by the Club Concordia, which is all in German; it contains a program of the Takaradzuka Symphony Society, conducted by K. Takaghi, with Yudzuru Komori, baritone, as soloist. This is a brief program printed in English for those who need it, but almost the entire program is in the beautiful Japanese ideographs.

There is another program of the Takaradzuka Symphony with, on the reverse side, a Japanese advertisement of the Victor Talking Machine, with the familiar picture of "His Master's Voice" and a picture of the Orthophonic Victrola in a small cabinet, which costs Y 150.00—one wonders how that compares with American prices. Another program of the same orchestra advertises on the reverse side the Steinway piano, with Miki Gakkiten, Motomachi, Kobe, as agent. Still another program of the same orchestra has upon it a *Sinfonie Singuliere* by Franz Berwald (1796-1868).

In this budget from Japan comes also "An Humble Appeal to Magnanimous Friends of Song and Music Corporately or Individually," from the Welt-Musik-und-Sangesbund (Vienna) with the same organization's house organ, entitled *Die Tonhalle*.

All of which is enclosed in an envelope upon the outside of which there are two beautiful Japanese stamps, far more artistic than any we succeed in making in America.

### IN MEMORIAM: ERIK SATIE

A simple plaque was recently placed upon the house in which the strange and neglected composer, Erik Satie, spent the latter part of his obscure life. He lived in one of the smaller suburbs of Paris and among the poorer class of working people. The mayor of the town, the composers Rousseau and Milhaud, and the pianist-author Robert Caby, made speeches to a small audience of the inhabitants of Arcueil-Cachan when the plaque was unveiled, and a concert in the town hall followed, consisting mostly of works by Erik Satie. The Spanish pianist, Ricardo Vines; the French violinist, Paul Kaul; and other artists offered their services and the public was admitted free. The afternoon ended with a recitation by Marya Freund, who gave Plato's account of the death of Socrates translated into French and accompanied on the piano with music composed by Erik Satie and played by Darius Milhaud.

From his birth in 1866 to his death in 1925, the career of Erik Satie was one long struggle against poverty, ridicule, and neglect. A plaque on his house, four years after his death, means nothing to him; but the spirit which prompted the mayor of Arcueil and the musicians from Paris to commemorate the eccentric composer is deserving of the highest praise. The ceremony and the concert were practically unnoticed by the newspapers, and the reputation of Erik Satie was enhanced very little, if at all, by the performance. Arcueil is a town with-

out historical and artistic attractions and is never visited by the musical public or by sightseers. Who is likely to take the trouble to find the house in which Erik Satie wrote the violin piece he called: "Things seen to the right and to the left without spectacles?" Other names on the program were: "First Gymnopedie, First Gnossienne, Supreme effort and fall of the managers." C. L.

## Tuning in With Europe

### Three Noteworthy Careers

Musical life has recently suffered the loss of three eminent men. Eusebius Mandyczewski and Hugo von Hofmannsthal died in Vienna, Edouard Risler the grand old man of French piano-playing, in Paris.

### The Veteran Scholar

Prof. Mandyczewski's death at the age of seventy-two is a blow not only to Viennese music but also to musical scholarship the world over. He was a fountain-head of knowledge, and his going signifies the close of a great period of critical and historical investigation. Mandyczewski's greatest work was, of course, the compiling and editing of Schubert's works, and that great set of forty volumes is no less a monument to his diligence and ability than it is to Schubert's genius, which could never have been assessed at its full and amazing value without this great work of redemption. Associated in it with Mandyczewski were Johannes Brahms, J. N. Fuchs, Josef Hellmesberger, Ignaz Brüll, Anton Door and Julius Epstein. At the time of his death Mandyczewski was engaged on a similarly monumental task, namely the complete works of Josef Haydn, which it was hoped would be finished in time for the Haydn bi-centenary in 1932. The great work will be carried on by others, of course, but the glory will redound to the credit of the kindly old Vienna professor, affectionately remembered by generations of students in counterpoint, in musical history and instrumental lore.

### The Veteran Pianist

The passing of Edouard Risler also closes an epoch. Though French, he stood outside the contemporary currents of French music, still forming a link between solid nineteenth-century German musicianship and French musical intellectualism, somewhat academic but refined, subtle rather than brilliant and not relying upon surface effect as does much of contemporary Gallic art. Risler was a product of the Conservatoire and became a member of its Superior Council twenty-three years ago. He was the foremost Beethoven exponent among French pianists and the only Frenchman who convincingly carried the message of the great master into foreign lands. Risler was only fifty-six; but his public career belongs essentially to that mythical golden age before the war.

### Death Dissolves a Partnership

Hugo Van Hofmannsthal's is one of the most tragic deaths that have come within the purview of the musical profession in recent years. He died of heart failure, caused by grief over his son's suicide. Hofmannsthal was a poet and would want to be remembered as a poet. Nevertheless he will probably go down in history as the librettist of Richard Strauss. As such he has a real part in the history of modern music, for *Salomé* and *Elektra* mark an epoch in operatic form. Rosenkavalier, though less important historically, is Strauss' most successful opera, largely because it is one of the most brilliantly conceived and effectively executed librettos in the whole of operatic literature. Strauss will feel the loss of his friend and collaborator most keenly, for the success of Strauss's works was very largely a result of this collaboration. None of the Strauss operas written to other texts has had a lasting success.

The secret of that success lay not merely in the flair for theatrical effect which Strauss shared with Hofmannsthal, but in the poetic quality of the text on which an intelligent musician like Strauss could fire his imagination. Yet despite his poetic claims, Hofmannsthal conceded to music the right of way, as the "dominant factor" in the work. C. S.

### WORSE TO WORST

Old Mr. Punch, of London, is always poking fun at the saxophone. Here is his latest: "If it is true, as we hear, that a new musical instrument combining the saxophone and the bagpipes has been invented, then the worst has come to the next worst."



## Readers' Forum

### Vocal Cords and Vocal Sounds

Editor, Musical Courier:

I was much interested in reading the article of Mr. George S. Madden, entitled *The Chaotic Condition of Singing Teachers*, in a recent issue of your paper. I, being a vocal student, am perplexed with the phrase regarding vocal cords not producing vocal sounds. I have always been taught to believe that all sounds in the human voice are caused by a vibration of the vocal cords.

Would it be possible to have Mr. Madden explain his authority or proof that vocal cords do not produce vocal sounds, and if they do not, what does produce the sound?

Thanking you I am,

Most respectfully,

Brooklyn, N. Y.

GRAYCE J. LEVINE.

### Radio Nabobs Should Worry

[This gentlemen does not like jazz. Whatever the rest of us may be, he is no jazz-loving moron. His misfortune is that his neighbor is. We recommend to him the purchase of a static machine, warranted to shut off any radio within ten miles, jazz included.—THE EDITOR.]

Editor, Musical Courier:

It is not so very often that we come across words whose falsity is smeared all over the outside of them. At least, the lie frequently rests underneath, like dirty linen under fine clothes. But recently a western editor showed the smear when he said, referring to radio music: "The cheaper forms of music have become decidedly unpopular . . . the increasing cry is for the finer things."

Well, if that cry is raised, it is keyed beyond the compass of my ears. What I hear over my neighbor's radio—for about five hours a day, and even in the morning when people ought to be at work—is about five per cent of well-known pieces of good music, like Handel's *Largo* and Schubert's *Serenade*; about fifteen per cent of a narrow range of old home melodies, like *Old Black Joe*, *Comin' Thro' the Rye* and *My Wild Irish Rose*, all played with monotonous frequency; about five per cent of the agonizings of "ham" actors; a few speechifications and go-to-sleep sermons; and about sixty or seventy per cent of crude, unadulterated, horrible "jazz." Bang! bang! bang! Plunkety, plunk! plunk! Plunkety, plunkety, plunkety! Plunk, plunkety, plunk!

Barbarians chanting war songs, children playfully drubbing on wooden tubs, masterworkmen in tin boiler factories

—all these are accomplished musicians compared with the "jazz" fiends. That horrible old Beelzebub of "music," the devil Jazz, has departed from the internal regions where he held court with his fellow fiends, and with his instruments of torture now sits upon his throne of terrors, Radio, to show the march of Science and the enlightenment of the human race.

One—just one—of the disturbing things about "jazz" is that when we occasionally take the cotton out of our ears, and hear "jazz" over our neighbor's radio, we know that it is being played, not for one moron only, but for the several thousand or million morons who take an unhallowed, ghoul-ish pleasure hearing it.

The president of the National Broadcasting Company went abroad some time ago to get ideas. He might import a little Beethoven, Handel, Chopin, Mozart, and Bach. But I suppose that the Great American Moron would think that he was listening to "jazz" when he heard Beethoven.

Yours very truly,

CHARLES HOOPER.

Coeur d'Alene, Idaho,

### Casella Approves André Coeuroy

L'Italia Letteraria recently printed an extended article by Alfredo Casella, entitled *Della Musica Necessaria*. It is a comment upon a book published not long ago in France, entitled *Panorama de la Musique Contemporaine* by André Coeuroy.

Casella says that this book was badly treated in the reviews of the critics because, in the chapter on modern Italian music, it was silent on certain musicians who still believe themselves to be of international importance, because it spoke little of others, and because it gave particular attention to a certain tendency in which he (Casella) is a participant.

Casella says that that which pleased him particularly was the statement made by Coeuroy that the new Italian music, of which he speaks, has again implanted itself in the road of light, of transparency, of optimism, of joy, of easy expression and of good nature. Coeuroy, says Casella, seems to think that this music has refound the path of Italy's best traditions, and that it has taken a definite position as an international value.

Further on, Casella says: "There came about in the last ten years a musical phenomenon of the greatest importance, the value of which it would be stupid not to acknowledge. That is to say, jazz. The universal triumph of jazz, and of its syncopated rhythms, gave to humanity a new music of which it was in great need. He who understands nothing of jazz goes around saying that it is a product of the devil sent to ruin humanity, and that the music of the Afro-American is a barbarous art, only performed to excite the tired senses of a corrupt and decadent public."

"These stupid statements are far from reality. Jazz (that

is to say, the real jazz and not that of Europe) is an artistic product, due to the union between the musical genius of a virginal and still young race and the sane and optimistic spirit of the North American. One can state with reason that jazz is not a new music, but rather a new way of playing certain instruments (that is to say, jazz is, in the final analysis, a music of a basic tradition, but in which all the sounds are rendered unstable by an audacious technic of the performers). But it also remains a fact that jazz has greatly contributed to bring back the rhythm of European music and that it has orientated the public spirit toward fresher and serener horizons than those of the romantic decadence and of the immediate ante-war. I consider the phenomenon of jazz as essentially comparable to the art of comedy. Jazz is a true and real improvisation on the pre-established patterns of sound by which music relives and continually transforms itself by a collaboration which previously did not exist in music between composer and performer. For this and for many other reasons jazz merits assiduous study instead of superficial condemnation, and I feel proud to have been one of the first European musicians to have understood, perhaps even before the Americans themselves, the singular importance of this great phenomenon.

"But the phenomenon of jazz is, after all, but one of the aspects of the actual righting of music. I maintain that humanity is today in need of a new music which will bring a spiritual peace, vivacity, sane gaiety, music which above all will be philosophic and static."

"There are many indications that the composers of today have finally understood in what way they have to orientate their aims, under a fear of otherwise perishing. And the formation of this new musical conscience is also greatly facilitated by the cessation of the old prejudices which created an impassable barrier between the so-called grand art and that qualified as inferior. No one would ever have thought twenty years ago that so-called serious musicians, such as Stravinsky, Krenek, Hindemith, Milhaud, would have lowered themselves to jazz."

"It is evident that certain romantic prejudices are happily being overruled, and that art is being revealed today as having much less restricted boundaries, and that it is not entirely the type which was classed as 'divine' in the last century. Certain it is that dull music has had its day. This is the age of velocity and not that of the bore, and it is because of this that when Coeuroy writes that the new Italian music has 'Réappris le rire Rossinien' I feel a great satisfaction."

"Shaw's definition of a musician, 'A prophet dressed as a clown,' seems to me most admirable, and with joy I see from every part of my country the reviving of the spirit of Scarlatti and Rossini in full harmony with the stupendous lesson in Falstaff."

Suzanne and La Vida Breve were given. Review of these two operas is deferred until next week. RENE DEVRIES.

## I See That

Among the artists who will appear with the Los Angeles Philharmonic Orchestra next season are: Claire Dux, Hulda Lashanska, Vladimir Horowitz, Gregor Piatigorsky, Jacques Thibaud and Nathan Milstein.

Ethel Haydn sang in the Mozarthaus, Salzburg, Austria, on August 7. The American soprano is the only woman invited to give a recital during this summer's festival there.

The Manhattan Symphony Orchestra, Dr. Henry Hadley, conductor, will give thirty Sunday night concerts next season with noted soloists.

The New Hampshire Clubs raised \$3,500 at a benefit for the MacDowell Colony.

The American Opera Company will open its third season at Milwaukee on September 30.

Sol Hurok has engaged Nadja, dancer, for an American tour this winter.

Mr. and Mrs. N. L. Lindsay Norden are spending the summer at North Brookline, Me.

Romualdo Sapio discusses the conductor-less orchestra in this issue.

Charles L. Wagner introduces Madame Coloratura, a new soprano who will tour this country in 1930.

Alexandre Glazounoff is coming to America in November.

Ethel Fox scored in Scranton.

Clarence Lucas discusses music and romance at Fontainebleau.

The Main Line School of Music has completed its fifth season.

Dusolina Giannini is now engaged on a concert tour of Australasia.

Harold Land is motoring through the White Mountains, after which he will spend some time at Heaton Hall, Stockbridge, Mass.

Adele Rankin is spending her vacation at Nova Scotia.

Viola Klais has opened a School of Music in Philadelphia.

Donald Pirnie recently sailed for Europe to fill many concert engagements there.

Adolf Busch and Georges Enesco have both refused to accept tuition fees for teaching Yehudi Menuhin.

William Taylor, in association with the Pan-Hellenic Club of New York, is offering an opportunity to promising young artists to make their New York debuts.

Myrna Sharlow has been adding to her laurels at the Cincinnati Zoo Opera this summer.

The American Opera Company is to produce a new American opera, *Yolanda of Cyprus*, next season.

San Francisco is enthusiastic over the conducting of Bruno Walter.

Alice Viardot-Garcia is organizing a singing school in Paris.

Mae MacKenzie has opened a studio in Pittsburgh.

Edouard Risler, noted French pianist, is dead.

Elly Ney scored as soloist with the Hollywood Bowl Orchestra.

Lucille Chalfont made her debut in Traviata in Gorizia with great success.

The Philadelphia Conservatory has awarded Juilliard Foundation Extension Scholarships to Naomi Koplin and Geraldine Stout.

The next Coolidge Festival will take place October 7, 8, and 9.

The Philadelphia Orchestra will broadcast three concerts this winter for a commercial hour.

Dr. Charles A. E. Harriss, Canadian composer, died on August 1.

The Goldman Band will close its summer season on August 18.

The Manhattan Symphony Orchestra under Henry Hadley is planning to give thirty Sunday night concerts this winter.

The French organ prize was awarded to Maurice Durufé.

Schirmer's has issued an American edition of the two Clementi sonatas for two pianos, edited by Edwin Hughes.

Hope Hampton continues her excellent successes at Paris.

Arthur Kraft is conducting a class in voice culture at his summer home in Northern Michigan.

### American Opera Company to Produce New American Opera

According to an announcement by Vladimir Rosing, artistic director of the American Opera Company, and Arthur Judson, general business manager, *Yolanda of Cyprus*, a new American opera, with music by Clarence Loomis of Chicago and libretto by Cale Young Rice of Evansville, Ind., is to be given its world premiere next season by this company. This is in accordance with the company's policy of presenting at least one native opera each season, and the acceptance of *Yolanda of Cyprus* marks the second opera by a Chicago composer to have won this distinction, the company having produced last year *The Legend of the Piper*, by Eleanor Everest Freer of Chicago.

Other operas in next season's repertoire include *Faust*, *Carmen*, *Madame Butterfly*, *Pagliacci*, Mozart's *Escape from the Seraglio*, *The Marriage of Figaro* and *Martha*.

Mr. Rosing also announces the engagement as musical director of Isaac Van Grove, former Chicago Civic Opera conductor and head of the Cincinnati Zoo Opera Company. William E. Cuthbert continues as company manager. The artistic personnel, to be announced shortly, will include a number of

new American artists not previously heard with the company.

### Music at Canadian National Exhibition

Music will have an important place on the many-sided program of the fiftieth Canadian National Exhibition to be held at Toronto, Canada, from August 23 to September 7.

A series of four concerts are to be given in the Coliseum, which has a seating capacity of 12,000, by a chorus of two thousand voices, under the direction of Dr. H. A. Fricker, leader of the Mendelssohn Choir of Toronto, and assisted by Edwin Franko Goldman and his Band. The Goldman Band, along with other musical aggregations from the United States and Canada, also will give daily open-air recitals, while one of the evening features will be outdoor opera, with the Thaviu Band, under A. F. Thaviu, taking the place of the customary orchestra.

The entire day on Thursday, August 29, is to be devoted to music, with bands of troubadours, folk-dancers in costume and other musical groups giving a series of performances at various places throughout the 350 acres of park, and with band contests, as well as vocal and instrumental competitions, forming an important part of the day's program.

Community singing, as is the usual custom, will precede the Grandstand spectacle and pageant, which will be participated in this year by ten massed bands.

### Ravinia Opera

(Continued from page 21)

in music. As proven by Janet in the Mozart concerto in B flat, in which she had the assistance of the Chicago Symphony Orchestra with her father at the conductor's stand, the time spent was not in vain. Miss Gunn has very good technic and her interpretation of the Mozart music is that of a very advanced student, one who understands what she plays, who finds pleasure in the lovely music. Her future will be watched by all those interested in the Gunn family.

The balance of the concert was directed by Eric DeLamar, who has become one of the most popular artists at Ravinia.

ROMEO AND JULIET, AUGUST 1 (EVENING) Another repetition of *Romeo and Juliet* pleased the Thursday night habitués.

PAGLIACCI AND CAVALLERIA, AUGUST 2 *Pagliacci* and *Cavalleria Rusticana* were repeated on Friday night, but this time Rethberg appeared in both operas. She was Nedda in *Pagliacci* and Santuzza in *Cavalleria*.

SECRET OF SUZANNE AND LAVIDA BREVE, AUGUST 3

Another double bill was offered the Saturday night patrons when the Secret of

## Obituary

### EDOUARD RISLER

Edouard Risler, eminent French pianist, died at the age of fifty-six at his Paris residence. He was particularly noted as an interpreter of Beethoven.

Born in Baden-Baden, the son of an Alsatian father (a painter) and a French mother, he settled in Paris as a youth, became a pupil of Diemer, and won his first prize as a pianist at the Conservatoire at the age of sixteen. He also studied with Stavenhagen, Klindworth and d'Albert.

From the time of his debut in the Salle Pleyel his success was assured. His early artistic career, interrupted by his term of military service in Paris, was a series of triumphs. He may be said to have begun his international career in 1899, when he made an extensive tour of Russia. He was successful in many countries and even Germany acknowledged his masterful playing of Beethoven. He assisted in the Bayreuth festivals of 1896 and 1897 and helped to prepare the Meistersinger for the Paris Opera. He was a member of the Council of the Conservatoire from 1906 and was professor of science there from 1907-09. A few years ago he was made a Chevalier of the Legion of Honor.

### DR. CHARLES A. E. HARRISS

Dr. Charles A. E. Harriss, one of Canada's leading composers, died at his home, Earncliffe, Ottawa, on August 1. The deceased was sixty-seven years of age. His first work of importance was a sacred cantata, *Daniel Before the King*, composed while he was organist and choir leader in the Church of St. James the Apostle, in Montreal. There followed a lyric opera, *Toraniil*; a Festival mass; *The Admiral*, a comic opera, and *Coronation Mass* Edward VII. Dr. Harriss wrote the funeral anthem, *I Heard a Voice From Heaven*, which was sung at the funeral service for Queen Victoria in Christ Church Cathedral, Ottawa, in 1901. On Empire Day, 1913, in Hyde Park, London, he conducted the first 10,000 voice chorus in the history of the British Empire.

In 1903 Dr. Harriss became honorary director for Canada of the associated board examinations of the Royal Academy of Music and Royal College of Music, London, and in 1904 he organized the staff of McGill University Conservatorium of Music, and became its first musical director.



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pany of New York for Middle Europe

## Artists Everywhere

Paul Althouse will sing again with the New York Oratorio Society, under the baton of Albert Stoessel, on December 27, in the Messiah. Althouse fills numerous engagements in the Handel opus every season, especially around the Christmas holidays.

Frederic Baer, who scored a success upon his last appearance as soloist with the Hartford, Conn., Oratorio Society, has been reengaged for a performance of Haydn's Creation on December 15 next.

Richard Crooks has been engaged for February 27 at Wellesley, Mass., under the auspices of the college. To date, Kentucky, Ohio, Illinois, New York, Michigan and Massachusetts are the states in which Mr. Crooks has been already booked for the mid-winter month.

Fernanda Doria, American mezzo-soprano, has been engaged by Alexander Smallens, director of the Philadelphia Civic Opera Company, for three appearances with that organization next season. On November 21 she will sing the role of Fricka in Das Rheingold, and she will also be the Fricka in the performance of Die Walkure on December 12. On December 28 she will take the part of the Witch in Hansel and Gretel.

Barbara Echels, artist student of the Fiqué Studio, gave a song recital at the auditorium of the Catholic Summer School of America at Cliff Haven, N. Y., July 23. Miss Echels has a pleasing personality, and her singing did full justice to the excellence of the Fiqué method.

Robert Elwyn, tenor, presented an excellent program and won unstinted praise at the recital he recently gave on the summer Artists Series at Columbia University. Mr. Elwyn has been engaged to sing in The Creation next spring at Birmingham, Ala.

Ethel Fox will make her debut the coming season with the Philadelphia Civic Opera Company in the role of Musetta in La Boheme. The performance will take place on November 7. Not only is this soprano noted for her successes in stage operatic performances, but also for her operatic recitals in costume that have attracted unusual attention from a "novelty" angle.

Marianne Genet delighted the people of Cape Vincent, N. Y. (near the Thousand Islands), when she appeared in concert there recently to play some of her own compositions, sung by Hallam Learned, baritone of New York. The program was referred to by the local press as both "excellent" and "unusual."

Katharine Goodson, whose return to America in January next is being anticipated with great interest by her many admirers here, appeared in Cologne on July 4 at one of the famous Gürzenich Concerts, four of which are held every summer in the Opera House. The distinguished pianist played the Beethoven E flat Concerto (Emperor), under the direction of Abendroth.

Concert Management Vera Bull Hull this winter will manage the New York recitals of Marjorie Maael, pianist; Katherine Bacon, pianist; Florence Hardeman, violinist; Lucia Chagnon, soprano; Alexander Kisselburgh, baritone; the Marianne Kneisel String Quartet; Franz Kneisel, Jr., violinist; Donald Murat, violinist, and the Sunday Salons at the Hotel Plaza given by the New York Chamber Music Society, Carolyn Beebe, founder and pianist.

Sergei Klibansky, vocal teacher of New York, has been spending his vacation in St. Jean-de-Luz with his family. He writes that he made a trip to Pamplona to see one of the bull fights which are a feature of that place. Mr. Klibansky will sail for New York on August 15.

Grace Leslie, who has not appeared as soloist with the New York Oratorio Society for several seasons, has been re-engaged by that organization for a performance of Handel's Judas Maccabaeus on November 11 next. The contralto has been resting at Salisbury, Mass., before sailing for Europe on July 29. Other fall dates include Bridgeport, Conn., State College, Pa., Pittsburgh, Pa., and Philadelphia, Pa.

Gina Pinnera writes from Paris that she sang at Baron Maurice Rothschild's residence here on June 30, making her initial bow to the French capital. A distinguished audience was present, and the artist was splendidly received.

Clara Rabinovitch will leave for Europe again on the S.S. Ile de France, sailing from New York on September 6. The pianist will make a six weeks' stay abroad, devoting her time mainly to France and Holland. It is quite likely she will play on the continent again before returning home. In Paris she will visit Isidore Philipp, with whom she formerly studied.

Henry F. Seibert, organist of Town Hall, New York, has been engaged to play the opening recital on the four manual Austin organ to be installed in the First Congregational Church, Meriden, Conn., October 21, 1929. F. B. Hill is organist of the church. Mr. Seibert gave an inaugural recital at St. Paul's P. E. Church, New

Rochelle, N. Y., June 9; excepting three hymns, prayers and announcements, the entire service consisted of this recital, in which he played standard classic composers' works and moderns, Fletcher, Ravanella, Karg-Elert, Sturges and two pieces by Yon.

Nevada Van der Veer sang Judas Maccabaeus at the National Eisteddfod in Scranton, Pa., on July 4, and according to the Scranton Sun she "made of her arias singing to be remembered." The Times noted that the contralto "easily came up to the expectations of her listeners and probably excelled," while the Republication declared that "she reached the highest pinnacle of expression."

Baroness Katharine Evans von Klenner gave several addresses before the National Federation of Music Clubs at Boston, and was warmly received. Her fluent and spontaneous wit is widely known.

## Foreign News in Brief

### NEW STAGE MANAGER FOR BERLIN STAATSOOPER

BERLIN.—Dr. Hans Niedecken-Gebhard has been engaged as stage manager of the Berlin State Opera.

KATHARINE GOODSON PLAYS AT GÜRZENICH CONCERTS

LONDON.—Katharine Goodson, who recently played at one of the special post-season Gürzenich concerts in Cologne, is said to be the first English woman thus honored.

### FETE IN HONOR OF THE RHONE RIVER

GENEVA.—A great festival was held here on July 6, 7, and 8, in honor of the river Rhone. The proceedings included a great procession in costumes, illuminations on the lake and particularly performances of the Poeme et Jeux du Rhone. One after the other, delegations from all countries traversed by the Rhone from its source to the sea, in their peculiar costumes, passed on a big open air platform. They all sang and danced their national songs and dances, from the mountaineers of the Valais to the "guardians" of the Provence. The music to the Poeme was composed by Jacques Dalcroze, Frank Martin, Roger Zuataz and Piautoni.

### KATHRYN MEISLE MAKES SUCCESSFUL COLOGNE DEBUT

COLOGNE.—Two interesting evenings were provided at the end of the opera season by reason of the first appearance here of Kathryn Meisle, prima-donna contralto of the Chicago Civic Opera. She particularly pleased her hearers as Azucena in Verdi's Il Trovatore. Her great, resonant voice has that rare, genuine contralto color which remains through the singer's entire dynamic range. Following the praiseworthy American custom, Miss Meisle sang the role in the original.

Her big dramatic power of expression and her polished acting were conspicuous both in the exacting role of the gipsy mother and in the widely differing one of Amneris, in Verdi's Aida. If the artist won a more popular success in Trovatore than in Aida, the reason lies with the part, which is the more conspicuous of the two; but on both evenings the American guest, with her beautiful, splendidly cultivated voice, proved that she belongs among the leading singers of her type. She has been engaged for a number of guest performances at the Berlin Staatsoper next winter.

### Kaltenborn Conducts Naumburg Memorial Concert

A huge throng assembled in the Central Park Mall on July 31 to hear the season's third concert in the series of four given each summer by the sons of Elkan Naumburg in memory of the late donor of the beautiful Mall band stand. Franz Kaltenborn, who conducted the first concert that ever took place in the Naumburg Shell, directed his symphony orchestra in an interesting and appropriate program, which contained, among its ten numbers, an arrangement of Chopin's Funeral March, Goldmark's Sakuntala Overture and the Good Friday Spell from Parsifal. Mr. Naumburg and his orchestra will again be heard in the Mall in a series of eight concerts during the two weeks commencing August 19.

### Estelle Blum Summering in California

Estelle Blum, following a very successful season in New York, is now summering in California, where she arrived by way of a delightful trip through the Panama Canal. She has been enjoying the hospitality of Mrs. I. Guggenheim for the past month.

### Frederick Cromweed Broadcasts

Frederick Cromweed, young American pianist, continues to please listeners-in. On June 24 he played over WPOH; WGBS featured him early in July, and on July 28.

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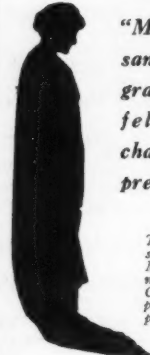
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## The Moor Keyboard

Plausibilities and Possibilities Connected with Its Popular Adoption

BY MARVINE MAAZEL

Undoubtedly the Moor Keyboard has stepped into the front ranks of serious discussion, particularly since Wilhelm Bachaus has substantiated his approval of its merits by his decision to use it on the concert platform.

In the contemplation of any radical change, one is disposed to ask questions. Will it eliminate certain problems, or will it stimulate others? Is it a boon or is it a possible danger? These and other questions confront one before they are answered in the only practical way, which is through common usage.

Not so long ago, Fulton's Clermont and the automobile, and today, the radio and airplane, and the "impossibilities" of the future, all have known and will know enthusiastic adherents as well as skeptics. But untold value is to be derived from the ensuing controversies of the "pros" and "cons," for are not greater endeavor and greater achievement always the by-products of every invention?

And so it is with the attitude of the combined enthusiast and skeptic present in all of us that these questions concerning the Moor Keyboard are approached. Their replies should open new channels of thought that will prove enlightening.

Two vital questions arise in conjunction with the possibility of popular adoption of the new keyboard. Will the works of the old masters be compatible with this piano, and will the temptations offered by its facilities tend to inspire technical achievement as the goal for the average pianist?

For an artist whose pianism is as great as that of Mr. Bachaus, there is every security and justification in any experiment he may care to undertake. It is because Mr. Bachaus is an authority and has sanctioned the use of the new piano, that it will undoubtedly inspire speculation and inquiry by the student pianist, and it is with the latter majority that we are concerned.

Returning to the question of interpreting the masters through the medium of the new piano: Emotion is the vital element of music. Its different phases are expressed by

technical versatility. For instance, are not the utterances of agitation most frequently characterized by added technical difficulties in the works of Bach, Beethoven, Chopin, Schubert, Schumann, Brahms and Liszt? Do not these same difficulties act as a stimulus in giving expression to such tumultuous emotions? With these difficulties vanquished at the start, is it unreasonable to assume that the ease has robbed some of the emotion of its depth?

Admittedly, these composers did not write for the modern grand pianoforte, but the works were written within its compass to a degree not to be robbed of its relationship. For the pianist who has failed to master the regulation type of his chosen instrument, it would seem risky to adopt short-cuts, lest they might encourage superficiality.

With the curtailment of emotional depth as contrasted with easily acquired dexterity, there is the danger that the young pianist will shift his standards somewhat. The admiration aroused by technical expertness often overshadows that for interpretive ability. Therefore the potentialities lead one to believe that the balance may be disturbed so that the acquisition of a brilliant technic may assume greater importance than it deserves. It is only natural for most of us to heed the laws of least resistance, and especially tempting, when made easier for us and applause is our reward!

As an inspiration for contemporary and future composers, the Moor Keyboard will undoubtedly prove valuable. The modernist is inclined towards intricate writing and those with skill may reveal a completely new horizon in composition. Furthermore, it is not unreasonable to predict a new school of pianoforte playing as developing from this instrument.

Of particular interest would be compositions by Leopold Godowsky, who, with his extraordinary ingenuity and polyphonic style of writing, could contribute unique works.

In conclusion, there is no doubt but what many interesting developments will be forthcoming as a result of Mr. Bachaus' championship.

Evelyn Arden is announced, as well as the two English baritones, Frank Phillips and Dale Smith, whose popularity is steadily increasing. M. S.

### Cleveland Institute Awards First B. of M. Degree

Frieda Schumacher, of Grand Island, Neb., has the distinction of being the first student to receive a Bachelor of Music degree from the Cleveland Institute of Music. The Cleveland school graduated its fourth class this year, and Miss Schumacher, who received her teacher's certificate in 1927, was graduated with honors as the first Bachelor of Music degree student.

Since receiving her teacher's certificate two years ago she has been an assistant teacher on the piano faculty of the school



FRIEDA SCHUMACHER

and has completed the work of her degree. Two public recitals are required in preparation for the degree, and these were given by Miss Schumacher during the past year. For the program of her second public recital she chose the following works: (Bach) French Suite in G minor; (Beethoven) Theme and variation in C minor; (Chopin) Mazurkas in A minor, B flat major, A flat major; (Debussy) Reflet dans l'eau, and Danse de Puck; (Scriabine) Etudes in B major, and D sharp minor.

Miss Schumacher has been a pupil of Beryl Rubinstein during her four years of study at the Cleveland Institute and has often appeared in school and faculty recitals.

### London "Prom" to Be Better Than Ever

Thirty-fifth Season Begins August 10—  
More Rehearsals This Year—Many  
New Works to Be Offered and  
Prominent Artists Engaged

LONDON.—The thirty-fifth season of the Promenade Concerts, which will be held nightly (except Sundays) for eight weeks, beginning August 10, promises to be better than ever, for there will be a substantial increase in rehearsals. There is to be a full week of rehearsal before the season begins, and thereafter twelve hours a week instead of the former six.

Another innovation will be the production of works (new to the Proms) by English composers on Thursday evenings. These will include, among others: Lord Berners' Suite from The Triumph of Neptune; William Walton's concerto for viola and orchestra; Constant Lambert's Music for Orchestra; Arthur Bliss' concerto for two pianos and orchestra, and Arnold Bax's Three Orchestral Pieces. Monday and Friday nights will, as usual, be devoted almost exclusively to Wagner and Beethoven, respectively; while an increased number of Brahms evenings, Bach-Handel evenings, Mozart, Mozart-Haydn and Mozart-Schubert evenings figure in this season's program.

There are also to be a goodly number of "First Performances in England," among which America is represented by Frederick S. Converse's Flivver Ten Million and Leo Sowerby's From the Northland. Arthur Honegger's two works, Concertino for piano and orchestra, and Rugby, as well as van Anrooy's Piet Hein, Miaskovsky's Silentium and Vincenzo Tommasini's Prelude, Fanfare and Fugue will also be heard for the first time in England. The enormous work of preparing and conducting these works during the course of forty-eight concerts will, as usual, be in the able hands of Sir Henry Wood.

An unusually large number of first class artists have been engaged for this season, and here again America is represented, this time by Rachel Morton, who will sing at four concerts. A special treat will be the English Singers, for the first time in three years, and Paul Hindemith, in his English debut. All the favorites, such as Katherine Goodson, Myra Hess, Irene Scharrer, Rae Robertson and Ethel Bartlett, Harriet Cohen, Jelly d'Aranyi, Adila Eachiri, Anne Thurstfield, Flora Woodman, Tudor Davies, Herbert Heyner, and many others will be heard.

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## PUBLICATIONS

(Carl Fischer, Inc., New York)

**String Quartet in G Major, by Arnold Volpe.**—This quartet is in four movements as follows: I. Moderato assai, II. Allegro scherzando, III. Andante cantabile, and IV. Allegro con brio. With the best intentions in the world, the reviewer finds himself at a loss to know how to form an inclusive judgment of Mr. Volpe's music in view of the fact that the quartet is published only in parts. No score is available, and to read four parts at once is too much of a task for this editorial eye. Some slight conception of the music, however, may be formed from the nature of the separate parts. First of all it is easy to see that the music is not of the ultra-modern variety with its absence of recognizable thematic material. The themes upon which Mr. Volpe has based his music are effective, easily recognized and easily remembered. Their development is full of variety, but the themes are not permitted to be lost sight of. The harmony, too, is lucid and clear and is woven into an intricate pattern of counterpoint among the four instruments. There is a certain unity in the thematic material, the principal theme of the second movement being evidently associated with that of the first movement, and the theme of the final movement also being of similar nature and import. The andante, on the other hand, is a flowing melody in 3-4 time, spun out at length and effectively accompanied with contrapuntal passages or with reiterated or broken chords. The middle section of this movement, "Piu mosso ed agitato," is especially attractive, with thematic material of unusual and penetrating beauty. It may be said in closing that the four instruments of the quartet are treated each as of equal importance. This is not a quartet which is a solo for the first violin accompanied by the other instruments, but is a carefully and skillfully woven fabric along orchestral as well as contrapuntal lines. Each instrument is given passages particularly suited to its character, the color and weight of its tone. Low notes of the viola are not neglected, and arpeggios across the strings are impressively employed.

(Carl Fischer, Inc., New York)

**The Burned Letter, a song, by Arnold Volpe.**—The text is in Russian, by A. Pushkin, with an English version by Alice

Mattullath. The music is for high voice and is dedicated to Richard Crooks. It is pathetic in character and encompasses that melancholy which is so markedly a characteristic of the Russian. The accompaniment is varied in content and effective. The song has moments of passion and of high dramatic fervor. An excellent work, destined undoubtedly to success.

(Friedrich Hofmeister, Leipzig)

**Two Sonatas for Violin and Piano and One Sonata for Viola and Piano, by Carl Bitters von Dittersdorf (1739-1799).**—Dittersdorf, whose original name was Ditters, was a distinguished violinist and a composer, according to Grove, especially esteemed for his German national operas. He was born in Vienna and was an intimate friend of Haydn. During his lifetime he had several patrons, and apparently wrote much to amuse himself, and also much to entertain his supporters. He was known in his lifetime as a popular composer with a quick invention, vivacity, and a real vein of comedy. He is said to have held the same position in Germany that Gretry did in France.

The music now at hand was edited by Dr. Hans Mlynarczyk and Ludwig Lürman in conformity with the manuscript in the library of the Society of the Friends of Music at Vienna. The newly added piano part follows the original bass. It seems scarcely necessary in this place to attempt a description of the music, which is of the sort familiar in Dittersdorf's day. The violin parts are skillfully constructed with a certain number of "effects" and running up in places into moderately high positions. The viola sonata is particularly notable for the fact that it uses the viola register almost exclusively. There is none of the repudiation of the viola, common with later writers who arranged most of their music so that it must be played high up on the A string. This sonata should therefore be welcome to viola players. The publication of this Dittersdorf group is timely and will be recognized as a welcome addition to music of the classic school for violin.

(G. Schirmer, Inc., New York, N. Y.)

**The Harpist's Daily Dozen, by Carlos Salzedo.**—Mr. Salzedo says in his introduction that this book can be used by all harpists, with the exception of beginners, and that its aim is to allow busy or touring harpists to keep up their technique with the minimum of effort. The exercises are prefaced by explanations as to their proper

## Ruth Garner, Griffith Artist, Scores Success in Rochester, N. Y.

Ruth Garner, coloratura soprano, is scoring success this summer in Rochester, N. Y., as soloist with the Rochester Municipal Band, Herman Dossenbach, conductor.

Miss Garner had twenty-three appearances during the month of July and has sung such selections as: Una Voce poco fa (Barber of Seville), Ah fors' e lui (Traviata), Proch's Variations, Waltz Song (Romeo and Juliette), Lo, Here The Gentle Lark, Hymn to the Sun, etc.

Miss Garner has studied and coached with Yeatman Griffith, noted vocal pedagogue, from whose studios she made her debut.



use. They are so designed as to cover every technical harp difficulty except those which involve Mr. Salzedo's own inventions of clever effects. The entire work only occupies eleven music pages, but it contains everything that the harpist will need. It was written at Mr. Salzedo's summer home at Seal Harbor, Me., in 1927.

(Oliver Ditson Company, Boston)

**Cadenza for Beethoven's Piano Concerto in C minor (first movement), by Harold Bauer.**—This cadenza is characterized by moderation. It is of moderate length and of moderate texture. Mr. Bauer has not permitted himself flights into modernistic idioms unsuited to the composition of which it is, in performance, to become an integral part. His great respect for the classic masters has restrained him from bombastic display of pianistic virtuosity. The work is broad, interesting and effective.

## Alice Viardot-Garcia Organizing Singing School in Paris

Alice Viardot-Garcia is organizing a school of singing in Paris. The design of the work, as at present outlined, will be as follows: three singing lessons per week; three singing rehearsals per week; three French lessons per week; two lessons in stage work per week; physical culture daily; lectures on music and art by noted musicians; visits to museums, theaters, and so on; pupils' con-

cert once a month in the presence of well known composers; examinations twice a year before a jury of prominent musicians. A few boarding pupils will be accepted.

This plan is of interest, not only because of Mme. Viardot-Garcia's personal reputation but also because of her distinguished ancestry. She is a grandniece of Malibran and a granddaughter of Pauline Viardot. Garcia is, of course, famous the world over, and Malibran and Pauline Viardot were her two daughters. Among the famous pupils of the Garcia school were Jenny Lind, Marchesi, Melba and Calvé. Alice Viardot-Garcia started her study under the supervision of her grandmother, Pauline Viardot, and is perfectly familiar with the family musical traditions.

## Mae MacKenzie Opens Own Studio

Mae MacKenzie announced the opening of her own studio in Pittsburgh, Pa., on July 1. For nine years she was associated with the Pennsylvania College of Women as director of the music department, resigning from this position on May 1.

Miss MacKenzie follows the Matthay principles of piano playing, having herself studied with Matthay in London. She also was a pupil of Josef Lhevinne in Berlin and of Howard Wells, Chicago, thus, both by training and experience, being well fitted to give of the best to her pupils.

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### Alexandre Glazounoff Coming to America

Among the interesting visitors to America this coming season will be Alexandre Glazounoff, Russian composer, who is considered a direct descendant of the famous "five" of Tchaikowsky's day in St. Petersburg.

Mr. Glazounoff is expected in New York about November 15 and it is understood that



ALEXANDRE GLAZOUNOFF  
Russian composer

while he is here he will conduct some of his works with orchestra and will give at least one piano recital.

The position of Mr. Glazounoff in Russian music today may be paralleled to his predecessors of the last century: Balakirev, Cui, Borodine, Rimsky-Korsakoff and Moussorgsky. When Rimsky-Korsakoff succeeded Rubinstein at the head of the St. Petersburg Conservatory, he gathered about him a group of ardent disciples, eager to upset the shallow traditions of musical form which had been accepted up to that time. This group, analogous to the "Five," were Liadoff, Arensky, Ippolitoff-Ivanoff, Gretchaninoff, Tche-repine, Glazounoff and Igor Stravinsky.

It is possible that Mr. Glazounoff may consent to teach a few limited classes in orchestration and composition at one of the larger music schools while here.

### National Music League Untangling Music Traffic Jam

Untangling the traffic jam in the world of music, caused by the advent of thousands of trained artists who are yearly emerging from the ranks of music conservatory graduates, is the task undertaken by the National Music League. This organization is led by Mrs. Otto H. Kahn as president, and has recently arranged to cooperate with the American Opera Company by conducting its competitive auditions to select singers to appear in English-language opera for the coming season.

"Joining of forces by these two nationwide groups which are promoting musical appreciation represents, I believe, a most extraordinary advance in the history of American music," declared Harold Vincent Milligan, executive director of the National Music League. "There is today a veritable traffic jam of good musical material which has not had a chance of recognition. The musical world needs all possible help in the solution of this problem. The noted musicians on our audition committee have pledged themselves to hear applicants for work with the American Opera Company. The winners in the auditions, who must be artists of highest musical ability, will thus be given an opportunity to practice their art. The American people will consequently benefit, and many communities which have not hitherto heard fine opera will have the chance to do so."

The National Music League is not a commercial organization, being supported by the gifts of prominent music patrons. Its work includes planning and carrying out community concerts in public school buildings,

the performers being artists who have passed the severe qualifying tests of the auditions. In cooperating with the American Opera Company, the League lends its prestige to the cultural program of this organization, whose conductor is Isaac Van Grove, formerly of the Chicago Civic Opera Company and at present director of the summer opera in Cincinnati. Vladimir Rosing is artistic director. Next season's repertoire to be presented by the American Opera Company includes such operas as Faust, Madame Butterfly, Carmen, Pagliacci, Marriage of Figaro and Martha.

### Perfield Teachers Present Pupils

On June 7, Nellie B. Baldwin, an exponent of the Effa Ellis Perfield Pedagogy, with studios in South Orange, N. J., presented her junior pupils in a recital. Others who assisted on the program included: Mrs. Perfield, who made an address; Myrtle Louise McMichael, soprano; Elsie V. Gossweiler, pianist, and Edwin Wick, violinist. The children participating were: Margaret Sandford, Elizabeth Boag, Carolyn Mills, Renee Decker, Elizabeth Turk, Dorothy Powell, Boyd Harding, Wilson Decker, Dorothy Walker, Dan Decker, and E. Jean Speirs.

Josephine Fry presented some of her pupils in a piano recital at Birchard Hall, Steinway Building, on June 7. Those appearing were: Donald and Raymond Sandusky, Merwin Hurwitz, Russell Zeininger, Seymour Rosen and Sibyl Levy.

Mrs. Sigmund Klein held a pupils' piano recital and demonstration on May 25, at the home of Mrs. J. Byron Goldsborough, Brooklyn, N. Y. The class included her Ridgefield Park pupils, also several from the Montclair and New York class. Those appearing were: Shirley Lowenhaupt, Victoria Milliken, Dorothy Sandler, Blanche Cunningham, Hester Adams, John Goldsborough, Hilda Reis, Edwin Strippel, Dorothy Mitros, Dorothy Crabbe, Ruth Olson, Aage Jensen, Esther Olson, Charlotte Rice, Ruth Miller, Billy Mitros and Shirley Cook.

Katherine Driggs, another Perfield teacher, presented her pupils at the Scoville School in New York City. These were: Manette Bayne, Mary Winslow, Alice Winslow, Helen Atwood, Jacqueline Winslow, Mona Hewitt, Catherine Gould, Evelyn Sonn and Elsie Williams.

### Ethel Fox Well Received in Scranton

When Ethel Fox recently sang Judas Mac-cabaeus in Scranton, Pa., under Prof. David Jenkins, she scored a splendid success, both with the public and the press. Said the Sun: "From her first recitative, Ethel Fox, soprano, continued to impress the large audience with her beautiful, dramatic voice, until the aria, Wise Men, Flattering, May Deceive You, won her prolonged applause."

In the opinion of the Republican, "Miss Fox is a young singer, talented beyond question, who gives a studied and careful expression to her work. She was most expressive in Ah, Wretched Israel and So Shall the Lute disclosed some fine tones and much flexibility of voice."

The Times thought her "most pleasing and easily met with favor. She displayed much preparation, and although young in years has entered stardom with a mighty bright future before her."

### Marguerite Liszniewska's Activities

Marguerite Melville-Liszniewska finished her summer activities with a concert given in Portland, Ore., on July 11, at the close of her summer master class there and in Seattle. Susie Aubrey Smith, in the Portland Telegram, lauds Mme. Liszniewska's "beautiful and individual tone, her sound musical knowledge and unfailing artistic ability to capture the mood of the composer, whether classical or modern." And the critic of the Oregonian especially liked the subtlety and elusiveness of her Debussy.

On August 10 Mme. Liszniewska is sailing on the Adriatic for Europe, taking twelve pupils who will study with her during the whole year she is abroad, while at the same

time learning languages and listening to the best music in all the principal cities. Those accompanying her are: Louise Davidson, New York; Ruth Spencer and sister, Boston; Florence Tracy, Upper Montclair, N. J.; Elisabeth Josselyn and Dorothy Nelson, Cincinnati, O.; Marion Schumate, Shreveport, La.; Alicia Hardtner, Alexandria, La.; Lu Dean Rogers, Lewiston, Utah; Harriet Palmer, Mesa, Ariz.; Selma Davidson, San Diego, Cal.; and Johanna Rosenhaupt, Spokane, Wash.

### American Institute of Normal Methods Summer Music

The American Institute of Normal Methods at Auburndale, Mass., of which Charles E. Griffith is business manager and secretary, is presenting this summer some interesting musical programs, among them The Winning of Amara, by Arthur M. Curry. On the same program will be given Phaudrig Crohoore, by Stanford; The Blessed Damozel, by Debussy, and the closing scene from Die Meistersinger.

Mr. Griffith, who is music editor of Silver, Burdett & Company, formerly lectured at the American Institute on Appreciation and Instrumentation. His managerial duties, however, now prevent any active participation in the teaching curriculum.

Mr. Curry is a well-known Boston musician, a member of the faculty of the New England Conservatory of Music, and recently a judge in the N. F. M. C. national violin competitions.

### The College of the Pacific's Fine Record

The College of the Pacific has established a notable record in its recitals during the past season, and has published a book of bound programs which constitutes a permanent record of the work done.

There were thirty-six concerts between July 5, 1928, and the close of the school year in 1929. The programs of these concerts included music of all sorts, with orchestra selections, choir and choral singing and performances on various instruments and for vocal solo. There is a college band, a college orchestra, complete with all the instruments and everything in the way of appurtenances to a regular musical season. On December 9 the Messiah was given with the college chorus and orchestra, and later on Schubert's Rosamunde was also presented, as well as Sullivan's Golden Legend. Evidently the College of the Pacific, which is at Stockton, Cal., houses a complete conservatory in every sense of the word.

### W. Warren Shaw Summer Notes

The University of Vermont Summer School holds assembly every morning, at which some form of entertainment is provided. The efforts in this direction by members of the music department have brought forth enthusiastic praise.

At one recent assembly, Carroll S. Judd, Sue Skillington, Louise Eylau, Louise Kellner and Janet Patterson, of the vocal department, presented the program "in a very individual and characteristic manner." Another treat recently was provided for assembly attendants, when a group of twenty-seven members of the opera and oratorio class rendered the Inflammatus et Accensus from Rossini's Stabat Mater, with Isabella Guthrie as soloist. And on still another day, the following young singers were heard: Jane Karr, Sue Skillington, Mildred Scism and Louise Kellner.

All of these young artists are pupils of W. Warren Shaw, well-known teacher of



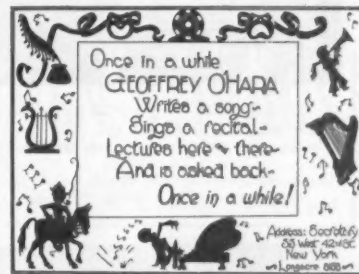
MARGARET SHOTWELL,  
pianist, at the beach at Biarritz with Albert Morini, who is managing her European tour. Miss Shotwell gave a Piano Portrait Recital in costume, at the Casino in Biarritz, which was highly successful.

New York and Philadelphia, who is director of the vocal department at the University of Vermont Summer School. In 1926 the University conferred upon Mr. Shaw the degree of Master of Arts in Music, the first degree in music ever presented by this University.

Mr. Shaw is assisted in his work at the school by Syrene Lister. A number of their pupils delighted an audience of several hundred people at a concert in the University gymnasium on July 29. Those who took part were Julia Daum, Dorothea Wise Charles, Jane Karr, Isabella Guthrie, William Swayze, Sue Skillington, Alma Haines, Ruth Lucas, Mildred Scism, Carroll Judd, Anna Cox, Esther Shea and Frederick Blais, and, according to the Burlington Free Press, "all of these youthful singers exhibited voices of more than ordinary quality," and several who were heard at the first concert of the season three weeks previous showed marked improvement.

While pupils of Mr. Shaw at Burlington are meeting with success, similar news comes from elsewhere regarding others. Noah Swayne, who gives entire credit for his vocal training to Mr. Shaw, recently appeared at a concert at Bailey Hall, Cornell University, the Ithaca Journal-News declaring that he disclosed a fine, expressive bass-baritone voice of unusual quality and wide range, together with a keenly sensitive artistic appreciation of the music.

Another Shaw pupil, Ethelind Terry, who is playing the title role in the musical production, Rio Rita, also is enthusiastic as to the results accomplished through her training with Mr. Shaw.



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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

## Community Growth as Stimulated Through Music in the Rural School

By M. Claude Rosenberry

Director of Music, Department of Public Instruction, Harrisburg, Pa.

The statement is old but nevertheless true, that our public schools are the most important institutions of the counties. They represent the greatest cost or outlay of public funds, and are, on the other hand, indispensable to the life of a self-governing people. Our schools are also a vital factor in the development of those mental skills, habits, traits of character, social and civic ideals which contribute to the development of an industrious, useful, happy and desirable citizenship.

During the past ten years there have been tremendous progressive improvements in the various phases of educational practice and administration. The rural schools are beginning to keep pace with this forward movement. At any rate, it seems to be the aim of County Superintendents and Township Boards of Education to provide better buildings, equipment, materials, and a teaching force that will provide superior educational opportunities to the young people of the rural schools. These administrators are not unmindful of the increasing cost of public business and therefore are striving to keep the cost of education at the lowest possible point and at the same time provide a system adequate to the demands of the hour.

This attitude of our present day rural school administrators is one of the most significant indications of community growth as stimulated through music in the rural schools. These people, mostly of middle age, realize now what could be done for them if their youthful days were not

passed and their student days gone by. They see the truth clearly enough to say: "If I were young again, I would do thus and so." It is obvious that they are putting it this way: "I am young again because I see this truth and because I am now fully determined to do what it demands." This attitude is cracking many a hard nut, resolving many a difficult problem, renewing youth and rekindling ambition. They are realizing that the fine art of line living is to live for service, and that they can live for service only when they are intent on securing by their daily effort, life in greater and yet greater abundance.

The truth has come to a realization that he who is musical, educated, cultured; who is tactful, sympathetic, encouraging; whose natural and attained equipment makes for distinct character, is a benefit to any community. Such a person is indispensable in the musical scheme of things. Many of us who believe in eternal life would be literally panic-stricken if we were convinced that everything we do every day is destined to become a part of our eternal record. And yet, in the very nature of eternity, it must be so. It is because of this truth that we see the summation of the fundamental requisites of our art in the word "Character."

Let us analyze the situation to some extent! No human being can become adjusted to environment without some educational training. It may be as limited as that which underlies the simple activity of the primitive savage or as complex as that which is

demanding by the highest status of civilization. In any case, education aims to establish the individual as a new center of activity that is capable of working upon environments with benefit to himself and to all others.

The average education of the rural schools—that is, without specialization—is directly concerned with environmental needs. Special education, such as that of music, must be carried on in conjunction with the rural school system, and subsequently, while purveying to a need, it must also concern itself, at least to an extent, in creating that need.

The rural music supervisor, then, is a member of society who assumes to be capable of providing (through natural gifts that have been properly led out by education) certain social demands that are a part of our rural community expression of life.

The rural child, in particular, is a potential in two homes: that of its actual childhood, and of that other, yet to be, when it shall establish itself as a maker and founder of a family-unit in the community life.

The rural music supervisor is essentially a dealer in futures. This point of view in regard to the child as a homemaker is one instance. This music supervisor shares with all other teachers in that she so helps to train and develop that the impulses and expressions of early years shall be the ampler impulses and expressions of later life. No rural childhood experience so rich as music can be made should be a diminishing or disappearing influence. Writers without number have testified to the value of music as an inspiration in the home and in the individual life. Many a hardened sinner has come back repentant at the sound of a melody from the distant years of early life. Such instances are not sentimental, but they are full of true sentiment, at once virile, vigorous, and vital.

If, in the teaching of rural children, we cannot exert an influence that carries itself

forward with greater momentum as the years pass, we should once more look over our method and system, our purposes and intentions, and return to the broad highway where music is a human influence.

The inherent and eager interest of the rural child should inspire the supervisor of music to undertake the upbuilding of musical taste and interest in the particular home of which the child himself is a member. There is, no doubt, far more trouble involved in this than in presenting the lesson at school and leaving the families at home to take or leave the musical opportunities. But there is also a vast amount of satisfaction in it. A deepening of interest in music is always to the supervisor's benefit, but it also results in a mutual benefit. The introduction of music into the home through the advent of the music supervisor, should be regarded as a significant event. The children are taught to play and sing, but the families at home may tactfully be taught to enjoy. The capacity for enjoyment is inherent in practically all human beings.

The establishment of music, in the curriculum of the rural schools, is based on the wise decision to awaken an interest in it, and to foster a love for it, that shall be carried into after life as a contribution to the full round of citizenship.

And yet we make too little out of the immediate benefits of music in the rural home. Where there is a piano, phonograph or radio, there we may look for rich possibilities for the children. If they do no more than to learn the familiar songs that have endured because they are true of sentiment, it will enrich the rural family life today, and the child's life when he becomes a home-founder. To sing and play and dance in childhood is a fair insurance that to sing and play and dance will add joyance to the length of life. It is in this sense that the cultural study of music in the rural schools

(Continued on page 31)



THE CENTENARY COLLEGE CHORAL CLUB OF SHREVEPORT, LA., which made its first tour this past spring. Under the capable direction of Francis Wheeler, the girls went out and made a new name for the music department of the college. Concerts were given in Alexandria, Baton Rouge, Winsboro, Arcadia, Elm Grove and Belcher, La., besides one concert in Natchez, Miss., and a home concert in the Centenary College Music Hall.



TENNESSEE ALL-STATE HIGH SCHOOL ORCHESTRA, directed by Joseph E. Maddy, president and musical director of the National High School Orchestra.



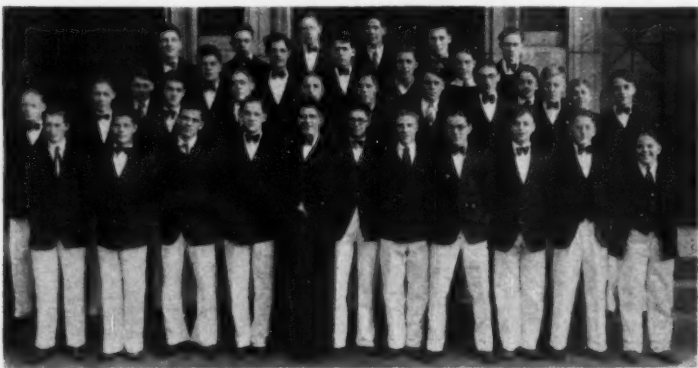
THE BELLAIRE HIGH SCHOOL BAND, BELLAIRE, OHIO, which, only recently organized, has made a very favorable impression in Ohio Valley school circles. Francis M. Bechtolt is the director.



THE OTTAWA COUNTY SCHOOL ORCHESTRA.



HARMONICA BAND OF THE LONGFELLOW SCHOOL, BOISE, IDA. Judith Mahan is Supervisor of the grade schools.



THE BELLAIRE (OHIO) HIGH SCHOOL BOYS' GLEE CLUB. This organization is an important part of the school's music activity. Francis M. Bechtolt is the director.



## Music in Schools and Colleges

(Continued from page 30)

becomes an investment of high order. No man, who, now and then, hums the melodies of his boyhood, need be mistrusted. It has been well said that there can be nothing wrong in the heart of one who sings spontaneously.

Therefore, music should enter the rural home to its enrichment. The rural supervisor of music is poorly equipped in the ethics of the profession who does not perceive this essential and elevated spirit of the art when presented to our rural children. The mission of rural school music is often humble, but it is no less genuine for that reason.

Given a County Superintendent of schools and Township Boards of School Directors and Supervising Principals blessed with a bit of vision and love for things beautiful, and rural school and community situations in music will be set up that will be entirely

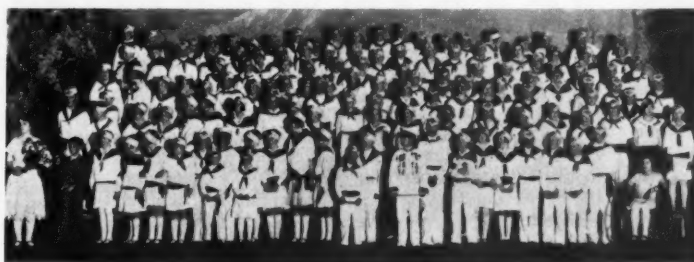
comparable with the best of urban situations, and in some instances, more effective. This is being so ably demonstrated in the Commonwealth which I represent, in the counties of Westmoreland, Berks, Lebanon, Montgomery, Lancaster, and others, even to the extent that a number of the rural supervisors of music have been sent to represent their respective school districts at this convention and are present at this meeting. This is also true of a number of other

states, and what a sense of satisfaction and encouragement it is to those of us who fully realize the responsibility of providing the same opportunities in vocal and instrumental music for the rural communities as is generally being provided in urban communities.

May the increasing growth of music in our rural schools and communities ever be adequate to the development of a citizenship which shall be able to properly carry the increasing responsibilities of tomorrow.



TOY SYMPHONY ORCHESTRA OF SKOWHEGAN, ME., composed of pupils from the first, second and third grades, which appeared at the annual May Festival, May 3, 1929, under the direction of Harriet L. Marble, Supervisor of Music.



SKOWHEGAN (ME.) HARMONICA BAND, as it appeared at the annual May Festival in the musical play "Tad's Inspiration," by Maude Orila Wallace, on May 3, 1929, under the direction of Harriet L. Marble, Supervisor of Music.



FRESNO STATE COLLEGE BAND, FRESNO, CAL., photographed at the concert during National Music Week, May 9, 1929. Elizabeth Peterson Corinne is the supervisor.



CONSTANCE LANE,

sixteen year old music student at Northern State Teachers' College, Aberdeen, S. D., who is champion student pianist of South Dakota. She played in the Twin Cities recently, defending her title against North Dakota and Minnesota players for the right to go to the national meet in Boston under the auspices of the National Federation of Music Clubs. She began lessons four years ago.

## Educators of Note



KATHRYN E. STONE

supervisor of music in elementary schools, Los Angeles, Cal., who is the head of a well organized department consisting of eight assistants and eight special traveling teachers who assist the regular teaching staff of about 5,000 teachers.

Recognizing the importance of ideals and attitudes, their chief aims are: To acquaint pupils with the possibilities of the enjoyment of music; to inspire an earnest desire for knowledge and power; to awaken and stimulate a love for that which is fine and beautiful in life.

During the last semester, a Children's Schubert Festival was held, and also a Glee Club Meet. The latter is an annual affair and this year included 144 glee clubs, composed of fifth and sixth grade pupils, which met in fifteen centers. Each glee club sang a beautiful part-song, community singing followed, and two artists appeared on each program.

Each year the head of the department arranges a series of evening radio concerts which relate to the regular appreciation course. An annual music memory contest is held in which memory and knowledge are both tested.

Miss Stone is author of three publications dealing with public school music, the last being Lessons in Music Understanding for Elementary Schools, published in September, 1928.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *Now Is the Time—Why Not Utilize the Dull Sales Times for a Revision and Realignment of Selling Forces? A General House-cleaning Is Needed—Superstition vs Constructive Energy*

During these days of heat and worry, piano men may devote serious thoughts to piano selling. The "good old summer time" generally forms excuses enough, what with vacations, "no one wants to buy now," and all that goes with "keeping up with the Joneses," and meeting social variations that are deemed necessary to keep pace with our boasted civilization.

All in all, however, necessity creates that planning for the future that some think is brought at the time when there "should be something done," just as the old saying "there should be a law passed" to do away with things that probably are covered with several laws that can not be made manifest in the correcting injuries or damages to the people at large.

The piano business never was in better condition to bring about reforms, especially in financial policies, than at this very time. People may be so absorbed in their vacations and pleasures as to not want to have piano men about them. Yet if that be the case then it is the time for the piano man to be very busy in arriving at solutions of business policies that will bring into the hands of the dealers and salesmen methods that can be put in operation at the time when the mind will overcome the idea that pianos can not be sold during these days of warm weather.

#### Seasonal Excuses

There are two seasons that piano men devote to the resting period, it would seem. That is the good old summer time, and then follows the cold weather seasons when it is taken for granted that people will not buy pianos. Just why there has not been brought forward excuses for the other periods not covered by the hot and cold is not discovered in any survey that might be made. If people will not buy pianos in July and August, why not find some excuse for June and September? One is just as plausible as the other. If there is a dearth of piano selling in January and February, why is there not the same conditions in November and December? There are twelve months in the year—why segregate the twelve into periods?

Let the piano man study this and try and meet the dull months with a following-up with better months that will average for the year, and allow each to do its part. If there be months that are lean, as the saying is, let the general average allow of study and retrospection. The minds of salesmen must be brought to deal with conditions in selling that will spell sales, and there should be no set idea that one month is different from the other.

Today the salesmen are scowling at the piano and having funerals over it, when the piano is not at fault. It is the lack of confidence in the piano on the part of the salesmen that creates the idea that pianos can not be sold. That there is a distinct lowering in the production of pianos is to be admitted. But that this can not be overcome by misstatements is apparent. To try and create confidence in the piano business by lying about it does not create that confidence in the minds of the piano salesmen that pianos can be sold in any months of the year.

#### Now Is the Time

Now is the time for piano manufacturers and dealers to take up this condition and build to a solution. It can not be done *en masse*—piano men are too distrustful of each other. Now let the noble piano men decry what is said in this. Yet each one knows in his heart that all the frills and bluster about it is shared in by other men in other lines of commerce. Each individual man in the manufacturing and selling line must create his own remedy through his own treatment of his business.

For many years the manufacturers of pianos have

never exercised that control they should over the dealers they carried. The traveling man as a rule did not, nor does he now, know anything about financing or have the ability to go over the financial statements of dealers seeking accommodations or credits, and this has never been of a nature to bring the manufacturers and the dealers in close communion of interests. If manufacturers place credit of tangible evidence in the form of pianos upon the floors of the dealers, and accepts intangible returns in the form of paper that is not easily carried, and the dealer does not bring the manufacturer into full understanding of his necessities as to cash, then is there brought about a condition that does not bespeak profits to either.

The dealer accepts the accommodation of the manufacturer, gives the manufacturer notes, sells what these notes represent, and then takes the instalment paper to a discount company, gets the cash for it at a price that eats up the profits, pays his overhead bills, and then renews his notes with the manufacturers as they fall due, paying interest that adds to the cost of the pianos sold in addition to what he pays the discount companies. That keeps on until the paper of the instalment character is paid out, leaving the dealer as at the present time with his instalment paper eaten up. Not having any replacement through lack of sales, the dealer finds himself at the bottom of the ladder and wondering how he is going to get cash to pay for his vacation; the manufacturer is doing the same.

#### Leg-Work and Brain-Work

It is a tragic condition. All brought about through the fact that the dealers have themselves fitted up the funeral of the so-called "dead" piano. The piano can not get well on such medicine or treatment. It is an attitude of the mind as to whether pianos can be sold or not. They can be sold any month in the twelve of the year. No day is too hot for the good salesmen to do a hard day's work. It does not mean that piano salesmen must go out and strive to walk ten blocks to see a prospective customer who may be a false alarm, but it does mean that the salesman can have his mental works doing something, and prove that he has something in his mind that will lead up to respect for the piano on the part of the people.

If pianos can not be sold this month of August, what better time to arrange finances by the disposal of dead stock, of getting the inventory in proper shape that will admit of knowing just where there will be methods created that will bring sales in during the month of September.

The manufacturers now have the opportunity of cleaning up a lot of stock that is out and not earning a cent, not even interest, but creating a liability.

The placing of pianos in the hands of dealers to be settled for with paper or promises when sold, is the wild dream that such liberality helps keep the factory running. No manufacturer can afford, unless he possesses great capital, to put pianos out in that manner. It starts bad practices on the part of the dealers who allow this kind of business.

The dealer is not interested in that kind of credit. He does not own the pianos, he has nothing to incite him to efforts to sell, for he is not worrying about notes that he can not meet falling due. This very thing that has placed thousands of pianos out on a basis of "settle when sold" is laying a foundation that those who do this kind of work will never be able to overcome in the readjustment as to credits and time that is bound to come.

It is this point in all that is being said herewith that is sought to be brought out. Consignment is a different, but entirely too liberal arrangement. The

settle when sold plan is dangerous. The writer knows of six grand pianos that were placed upon the floor of a well known dealer over two years ago, those pianos of known name value, which are yet in stock, probably acting as addition to the stock inventory, and not one cent of interest has ever been paid for or upon them, and the manufacturer will have to pay the cost of delivery. If the manufacturer takes them away he will have to pay the return charges.

#### A Dangerous Practise

How many dealers and manufacturers are "hitched" together with such dangerous practices. Now is the time to stop such foolishness. Some manufacturers will argue that this is but the introductory way of getting the dealer and his salesmen "stuck on the pianos." What nonsense. No dealer is going to allow his salesmen to sell a piano that is on sale as long as he has a piano on the floor that he has obligated himself to pay for.

Let those manufacturers who have done much of this on trial business get busy this month of August and gather in all those dead pianos, for there lies the funereal aspect of the piano, and burn them up if he can not carry them. By burning them up is meant the selling of them far below cost of production, getting anything for them so that the cash will help carry over until the dealers awaken to the fact that pianos can be sold and will get salesmen that can do the selling.

If the manufacturers want to clean house now is the time. If the dealers want to remain in the piano business, let them tell their salesmen if they can not sell pianos this month or next month, salesmen will be got who can, and it will be observed that there will be some diligence installed in the selling organization. It is not all a question of the salesmen splitting rails to show how hard they are working. Let there be a diligent assembling of selling arguments, which does not mean talk, but the arriving at utilizing forces that have for long been allowed to be kicked out of the salesrooms on account of prejudices. Let there be a diligent cultivating of the musicians, who in days gone have held piano sales in their hands, and which the old time piano dealers gathered in. What they now pay for salesmen who can not sell, they paid to musicians in the shape of commissions that showed in sales of profitable results.

The commission evil, as piano men designated this kind of compensation, was not an evil, it was a good way of selling. Piano salesmen first objected to such work, but they threw away the best feeders-in the piano business ever knew. There are houses today that have built to great success through this very medium. The musicians can bring back the piano business if only the piano men would handle this with business sense. It is not impossible.

Let the manufacturers take up this subject themselves. Let them harmonize with their dealers. Let some hole be dug into the ways and means of getting piano sales, and there will be a rejuvenation that will surprise many a man who assumes the attitude of "the musicians be damned." The talk about music in the public schools, the training of the little ones to play the piano can be arrived at in the way of sales through the musicians.

Now let piano men in this hot month of August begin a campaign to bring the musicians within their circle of selling purposes, and by the end of this year each dealer and his salesmen will find that while the August sales have not been satisfactory, or just as they said it would be, the January sales will make up the losses of the good old summer time. The musicians are the solution of the problem in the mind of the present writer, but first the manufacturers want to get away from placing pianos in the hands of the dealer on trial. Clean up, and start in with the dealer upon a selling basis that is real, for no dealer is going to sell pianos he is not interested in and has no responsibility for, as long as he has pianos he has obligated himself to pay for at some indefinite time in the future. With these two ends of selling taken care of, there will certainly be brought back that confidence in the piano that sells them. But do not damn the piano for what those who should respect it have been and are doing to it.

WILLIAM GEPPERT.



## Piano and Musical Instrument Section

### Setting the Pace

A piano salesman recently propounded an interesting question to the *MUSICAL COURIER* concerning dealers who manage their own businesses.

Suppose, he said, that every dealer who dispenses with the services of a sales manager should judge himself on the same basis as he would a sales manager? Suppose, furthermore, he figured his own salary upon his actual worth to the business, based on sales and net profit? Now, what should his logical course be when sales fall off and the business shows an actual loss instead of a profit?

The answer is a simple one, perhaps too simple for our correspondent to think of—blame it on the salesmen, general business conditions, and the weather. Seriously, however, the foregoing has a vital bearing on retail practices. The dealer for whom business is not progressing, never thinks of blaming his own managerial methods for the shrinkage.

To the man in business comes the profits; he should also be ready to bear the burden of complete responsibility. His salesmen's attitude towards their work is but a reflection of his own attitude. Scolding and "pep" talks will not accomplish one-tenth the results as inspirational example. The dealer who is too big to hustle for sales will soon find that his salesmen will hang back waiting for sales to be handed them on a silver platter. A bad example is easier to follow than a good one, especially when the owner of the business sets the pace.

### Clever Advertising

Unusually clever is the "advertising border" which appears on each page of the Ampico Bulletin. This Bulletin, as probably everyone in the trade knows, contains a listing of the new Ampico recordings of the month, with brief descriptive and biographical notes of the music itself, the composer and recording artist. This border is in color and is made up of the names of some of the most famous Ampico recording artists. Among these appear such names as Rachmaninoff, Levitzki, Brailowsky, Orloff, Dohnanyi, Carreno, Rosenthal, Grieg, Godowsky, Munz, Moiseiwitsch, Kreisler, Leginska, Bloomfield-Zeisler, Mero, Kreisler, Strauss, Lerner, Buhlig, and others. The popular section is represented by such names as Delcamp, Sim, Confrey, Fairchild, Rainger, Black, Carroll, Bargy, Youmans, Lopez, Arden, Grofe and others. The Ampico Bulletin, incidentally, is one of the most attractive and informative publications of its kind produced. The supplementary notes are interesting and well written. With each of the featured selections are printed the names of other compositions of similar appeal, in most instances of recordings by the same artist. There is also printed a list of numbers of general appeal taken from recent releases.

### "Prepare to Meet"—

Inside information broadcast to the world by the chief editorial writer of that great paper, the *Trois Times*: "The great poet, Keats, said: 'Let me have music dying, and I seek no more delight.' This is a good idea for one DYING. Music on leaving the world, and music beyond the imagination of mankind as you enter the other world, would make a noble exit and a glorious entrance. But remember that even in Heaven, where there is no other work, the angels sing and play on the harp. They do not merely listen. And you will have to do the same. Have your children learn to play some instrument, let them be DOERS OF THE WORD, producers of music." Frank J. Bayley, it is evident, is again working.

### Radio Service

According to recently published statistics of the National Radio Institute at Washington, D. C., radio dealers throughout the United States employ an average of four radio service men each. The survey also indicated that 17 per cent. of the dealers contract for their service and repair work to be handled by outside service organizations. There was also shown to be a growing belief that in a final analysis the sale of radio sets rests largely with the service department whose work it is to see that the receiver renders the utmost in reception which is necessary to keep the buyer sold on the set. This condition, if true, is indicative of a remarkable change in merchandising methods in the radio business. It is only a few years back that the service problem was one

of the major difficulties that the industry has had to face. It is a step, furthermore, that has been necessitated by the new type of sets, the all shielded type that made home repairs more difficult and prevented the accidental damage by home "experts," which were eventually blamed on the dealers. It assures the radio as a safe merchandising proposition.

### Testimonial Advertising

One of the signs of the changing times is the disrepute into which testimonials have fallen as a retail advertising weapon. The ridiculous lengths to which this has been carried in recent years by the cigarette people especially has worked inestimable harm to its effectiveness. The public is fully aware that most testimonials are solicited, bought, and paid for in hard cash, and refuses to believe that any testimonial

### World Piano Markets

A German music trade journal, the *Deutsche Instrumentenbau Zeitung*, recently published an interesting analysis of world piano production and sales. The accuracy of the figures are open to question, as in many cases they are estimated, and all figures used hereafter are as given in the German publication, which in turn were taken from an official report of an investigation conducted by the Union of German Pianoforte Manufacturers. The report deals with the years 1913, 1927, and 1928, and shows a decline

Country	1913			1927			1928		
	Prod.	Domestic	Export	Prod.	Domestic	Export	Prod.	Domestic	Export
United States	326,300	317,318	8,982	215,700	198,008	31,934	228,365	219,750	16,407
Germany	140,000	63,500	76,463	100,800	60,700	40,100	85,400	49,800	35,600
England	79,600	90,828	10,462	92,000	90,594	4,164	97,000	95,045	3,718
France	40,000	35,860	4,141	40,000	37,310	2,690	40,000	36,368	3,632
Austria and	15,000	13,450	1,550	9,000	5,133	3,867	9,000	4,875	4,125
Czecho-Slovakia				6,000	5,378	622	6,000	5,270	730
Canada	12,000	14,627	237	17,000	17,309	821	17,000	17,015	825
	612,900		101,153	480,500		69,841	482,765		58,245

### Rambling Remarks

(Continued from page 34)

out at the last meeting of the Oakland dealers' group, affiliated with the Pacific Radio Trade Association. The meeting was held at breakfast time and members from the entire San Francisco Trans-bay region were present. The subject of discussion was "Business," and there was a unanimous opinion that no prospect should be allowed to have a radio set for demonstration purposes more than 24 hours. After having the set in his house for over 24 hours, the dealers' chances of making a sale have declined from 90 per cent to 2 per cent. One of the reasons is that neighbors come in and tell the prospect that he should buy another make.

George H. Curtiss, Secretary, Pacific Radio Trade Association, speaking later of the meeting, said that when prospects become accustomed to a "free" radio set for demonstration purposes, they are less and less liable to buy, and he mentioned the case of one vanishing prospect who said he should worry about buying a radio. He could get all he wanted free for demonstration, and he had not gone the rounds yet.

Radio dealers are discussing a code of ethics which would prohibit loaning a radio for demonstration for over 24 hours. It seems that radio dealers have their troubles, and some of them are of a nature that piano salesmen have not only never encountered, but have never even imagined in their gloomiest moods.

### More Pacific Coast Piano Notes—Unusual Style of Decoration in Quarg Music Company Store—The Real Value of Fine Warerooms

Here is another illustration of the manner in which the Pacific Coast dealers seemingly are carrying on in a description of a warerooms opened in San Francisco recently. It indicates the effort to make the presentation of musical instrument attractive. A house that can give to its patrons the advantages that are presented in the following is evidently based on right financial management.

Catering to the prevailing taste for novelty and vivid color, the Quarg Music Company of San Francisco surprised the public of that city when it opened its new store in the middle of July. The interior of the store which is at 236 Powell street, represents a Spanish village of the days when California was under the rule of

is inspired by real recognition of quality. It is freely predicted by many executives in many varied lines that eventually testimonials will ultimately disappear entirely as an advertising force. It is interesting to note that this feeling is extending even into the field of industrial advertising. Scientific endorsements of products and material have practically been the keystone of all industrial advertising, but due to the changing color of public opinion, the testimonial has likewise fallen into disrepute.

Something of the same sort is undoubtedly affecting the music business. Particularly awkward situations have been created by the fact that artists have been known, for one reason or another, to switch their allegiance from one piano to another, so that their declarations concerning the quality of each of the pianos lose somewhat in force. However, the situation here is not nearly so serious. There are comparatively few musicians who have any appreciable hold on public imagination. The lesser lights, irregardless of their sincerity or musical ability, have little or no value as selling arguments. The general public uses its own yardstick and selects its own favorites.

in world piano production from 612,900 units in 1913 to 480,500. The export trade shows a similar decline. There were 101,153 units shipped in 1913 as against 69,841 in 1927 and 58,245 in 1928. These figures are especially interesting in view of the fact that it demonstrates that apparently Germany is regaining her grip upon the export markets. In 1913, according to the appended table, Germany controlled about 75 per cent. of the foreign markets, in 1928 that country shipped about 60 per cent. of the total piano exports. The table which follows is worth study from many angles.

Spain. William H. Quarg, and his brothers Edward and Herman have been operating a music store in the same block for some ten years. Owing to expanding business, they decided some time ago to move to a larger location and last winter W. H. Quarg traveled through the country, looking for novelties in music store architecture. Not finding anything striking enough for his requirements, he returned to San Francisco, determined to revert to early California Spanish atmosphere for the new store.

The interior of the new store represents a village street, even the flooring having the appearance of irregularly-laid red tiles. Small houses in the early California style line both sides of the street. These houses which are really well-equipped demonstration booths, have the exterior finish of rough plaster, each in a different gay color. A fountain, balconies, iron-barred windows, iron-clamped doors, wooden shutters, growing cactus, palms and eucalyptus trees, all carry on the picturesque illusion of early California days.

The Quarg Bros. plan to continue their merchandising on a high plane. They say they never had a sale at their former store and never mean to have one in their new location. Regarding this Wm. Quarg said:

"We carry only standard products, and customers may rest assured that that for which they pay \$100 today will not be \$50 tomorrow, either in our store or in any other. It is the general rule of sales that merchandise is non-standard, and that something is therefore wrong with it."

This house contemplates the taking on a new piano line in the near future.

The Rambler is not prone to accept extravagance in a question of adding to the expense in the way of over-decorated warerooms. If, however, the business permits, it is well to put the best foot forward, but not to waste money designing some special motive in the way of arrangement and carrying out plans that will not add to the overhead or take up too much of the capitalization.

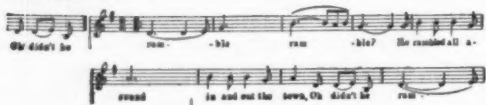
It is evident, however, that this San Francisco concern is headed toward the piano business, and will find, if it segregates the piano business from its radio business, it will meet with success. If, however, it takes on pianos and makes them a secondary consideration, it had best remain an exclusive radio dealer, rather than to allow the one to interfere with the other. Rightly handled, both can be made just as prosperous. The Rambler believes that a concern that can enter into a plan to attract patronage through beautiful warerooms is taking care of its musical instruments along the same lines.

## Piano and Musical Instrument Section

### Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."  
—OLIVER WENDELL HOLMES.



#### Some Interesting Facts About the Early Piano Trade in this Country—The Astor Piano and the Part it Played in Helping to Build the Great Astor Fortune

There are few perhaps in the piano trade today who know what part John Jacob Astor played in the piano business in this country. Many believe as they run across an old Astor piano of the vintage of the days when John Jacob Astor first started in business in this country, that he bought the pianos in London, and that they were stencils.

In his life of this remarkable man that is being read with so much avidity, along with "Jubilee Jim," the "Life of Daniel Drew," etc., there is given the fact that John Jacob Astor was in reality a piano man, one who had worked in a piano factory in London for four years. This story of the life of the Astor who became the richest man in America of his time was written by Arthur D. Howden-Smith, and is a book that tells much about the times of this remarkable man who left a fortune that still is held together by those who are of his blood. John Jacob Astor, according to this history, was born in Waldorf, "The Village in the Wood," one of seven villages on the fringes of the Black Forest, near the university of Heidelberg. His father was a butcher.

Young Astor had a brother who had gone to London, and when John Jacob went to London he found this brother working in the piano factory of Astor & Broadwood. After four years of work with this brother, John Jacob left for America and landed in Baltimore with \$25, some clothes and seven flutes. After much adversity combined with hard work, he opened a store, with furs and musical instruments.

John Jacob Astor first advertised "Musical Instruments" in 1886. He added pianos made by Broadwood with the name Astor on them. From time to time today one of these instruments comes to the fore, and some think they are of value on account of their age and difference in construction. Like the pianos imported from France and Germany long about that time, these instruments are of no value unless sentiment is considered. They can be made into desks, and one ingenious lady in the Northwest made a fine book case out of a square that had been in the family for years.

All the Astor pianos can be classified as to age after the date of the first announcement of John Jacob Astor. The pianos were carried with the furs that he afterward made millions out of, and after closing out the fur business, which he formed into the first trust in this country, he devoted his time to the accumulation of land on Manhattan Island, and which today represents the great Astor fortune. Here we find the origin of the pianos bearing the name Astor.

The book further tells the many tribulations he met with in the laying the foundation of the great fortune that now is represented in New York City real estate. The Astor pianos were shipped to this country to be sold in a small store in New York City, then of small population, but was only a part of the stock in trade. All the vicissitudes of the young man are told in detail, but there was no mention of how or to whom the seven flutes were sold, but there is much that told of the influence the flute had in bringing John Jacob Astor in close relations with the Indians of that day.

It is a remarkable thing that the founder of the great house of Wurlitzer made his first excursions in the starting of the house that is now the greatest of its character in the world, brought to this country when he first arrived in Cincinnati with a stock of flutes and small musical instruments.

When we talk about the Astors or the Wurlitzers we talk in millions of dollars, and the fact that the foundations of these two great fortunes were due in a measure to flutes is remarkable.

#### How Sherman, Clay & Co. Are Utilizing the Radio to Help Piano Sales—Some Good Ideas on Display

The Rambler notices with some satisfaction that the old house of Sherman, Clay & Co., of the Pacific Coast, is entering into the radio business with some degree of looking ahead. It is believed by The Rambler that every piano dealer should be handling radios, for they are instruments that will live.

Much depends, of course, upon the broadcasting companies, but broadcasting has turned out to be a great commercial enterprise. The advertisers pay the bills for a great part of the music that is sent out over the air and received for nothing. Much complaint is being made as to the prominence of the announcers, but that will right itself in due course of time.

While those who sell radios do a lot of criticizing as regards the radio as an instrument, and criticize the broadcasting situation, they should themselves take up the point of view of what they are doing to bring the radio into a good commercial condition. Sherman-Clay have hit the crux of the situation in their carrying on the sale of the radio. The San Francisco correspondent of the MUSICAL COURIER musical instrument department says:

#### Utilizing the Radio

Sherman, Clay & Co. believe in being in a position to give service on products sold by their house, and in order to do this for their radio sales, they have built and just opened a fine concrete building, entirely for radio service. The new structure is at 334 Brannan street, San Francisco. It has seventy feet frontage and is completely equipped for radio service work. The Company has gathered together a group of men who are considered radio experts. They work out of the new building.

Speaking of this, one of the officials of the company pointed out that if you sell an automobile, no matter how good, you must be equipped to service it, and it is the same thing if you sell radio.

On the Pacific Coast, Sherman, Clay & Co. is noted for its piano shops, equipped to do thorough servicing. Leon M. Lang, sales manager for Northern California, has been interested for a long time past in impressing on customers that pianos should have attention periodically from experts, in order to keep the instruments at the highest pitch of efficiency.

Tying up the Steinway piano with some of the finest broadcasting artists on the Coast, Sherman, Clay & Co. have given one of their largest windows at their main store in San Francisco to featuring the fact that Steinway pianos, sold by this big music house, are used by the National Broadcasting Company, Inc. A Steinway concert grand is shown in conjunction with excellent photographs of dozens of popular broadcasting artists. Known to the public chiefly by sound and not by sight, these broadcasters' portraits are making people stop and look both at them and at the Steinway piano which is so closely associated with their work before the microphone. Day by day in advertising, in window displays and in tying up with artists, Sherman, Clay & Co. keep the Steinway before the public. Moreover, there is an optimistic spirit apparent at present when one talks with leaders of the firm regarding piano sales in the San Francisco Bay region, for these sales are stated to be good.

It will be seen that the plan is for the combining the great Steinway with the radio, and in doing this there is evidence of keen thought as regards publicity. Not only is the radio utilized to present the Steinway in its highest artistic sense, but also is the Steinway utilized to advance the musical standing of the radio.

#### More News From the Pacific Coast—The Modern Trend in Selling—Getting Down to a Solid Basis

These comments from San Francisco should be of interest to piano dealers throughout the country. It might not be out of place here to allow another statement from the Pacific Coast that is of interest to the piano dealers. That is in reference to the better quality of business that is being done, and also to the cleaning up system that is going on. Our San Francisco reporter says:

It is the belief of H. A. Watts, Northern California district representative for the W. W. Kimball Company, that the piano situation all over the country is settling

down to a substantial basis. Looking at the piano business from the standpoint of years of experience, Mr. Watts moralized a bit the other day, in his San Francisco office. He said he really believes that though there may not be so many piano sales made as at a former time, those piano sales that are made today are usually on a solid basis. People who buy pianos today do so because they need the instruments, not through forced means.

Piano paper is getting to be of a better grade, which signifies that the piano business has largely outgrown the stress of forced sales, and piano merchandising is becoming a cleaner and more profitable field. All piano men feel that the sifting down of the piano business and the failure of many small, competitive factories is going to put the piano business on a better and more standardized basis.

In piano selling, as in other lines of business, every deal must represent a profit. When salesmen resort to forcing people to buy what they cannot afford, there is always a come-back.

At the present moment, all the dealers are striving to get rid of "junk," and their chief object in disposing of junk is in order to get down to a solid basis of standard piano merchandise.

#### The Pacific Coast Radio Trade—The Danger to Sales of Too Great Liberality in Free Trials

Another aspect of the condition on the Pacific Coast should be of interest as to other things than applies to the radio. The efforts to sell induces many dealers to place instruments in homes free. This is like the old method of placing pianos in the homes "on trial." From what is said by the representative of the W. W. Kimball Company, and what is said concerning the conditions on the Pacific Coast by our correspondent, dealers should be careful in the handling of the radio not to expand their inventory through a false idea that free trials, unless followed up to a given time, say, twenty-four hours. Otherwise there will be in the homes of people thousands of instruments that will have to be taken back more or less "shopworn." Here is given some good data on this subject:

Some interesting examples of sales, actually lost by means of too much liberality and eagerness, were brought  
(Continued on page 33, preceding)

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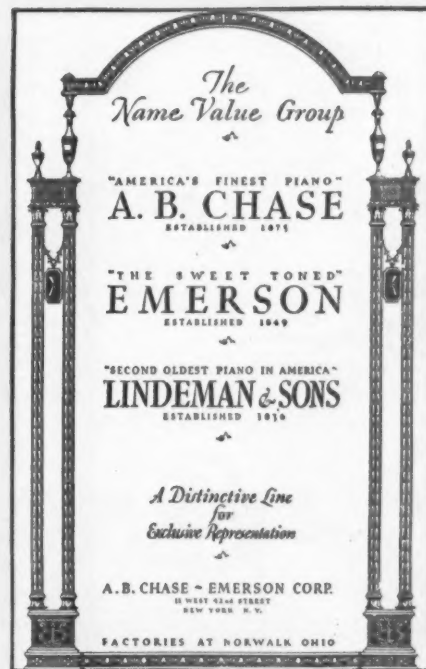
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# MUSICAL COURIER

*Weekly Review* OF THE *World's Music*



Hope Hampton

as Manon,

in which role she captivated Paris recently at the Opera Comique.



